D'Art Report 49

International Culture Networks

IFACCA
**International Federation
of Arts Councils
and Culture Agencies**

D'Art 49: International Culture Networks

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Introduction

During our 15 years of operation, the International Federation of Arts Councils and Culture Agencies has witnessed firsthand the ways in which culture networks operate, advocate, manage change, and evolve. In order to share this experience and better understand the workings of culture networks around the world, in 2015 we held a workshop in Singapore – THRIVE: Networking Culture Leaders – in partnership with the Asia-Europe Foundation.

The workshop was attended by 20 participants from 16 countries and was designed to enable them to share their experiences and discuss how the operations and impact of international cultural networks might be enhanced. In preparation, we conducted a survey to identify existing skills and knowledge exchange, capacity building needs, challenges of leadership, and advocacy in international networks. The results of the survey were then used to guide discussions during workshop sessions, which addressed a range of issues including corporate governance, evaluation, diversifying funding sources, communications and advocacy.

This report draws together the outcomes of these discussions and the responses to the survey, which was circulated more widely after the workshop to gain greater insight into the work and future of culture networks worldwide. It also includes introductory chapters from Dr Aleksandra Uzelac and Anna Steinkamp, which provide theoretical context around the conceptual frameworks and governance of cultural networks. The report showcases the continued role of both formal and informal cultural networks, their activities, their members, and the challenges and opportunities that they face.

Like many of our fellow culture networks, we remain committed to providing valuable services to members, sharing knowledge and analysis, creating networking opportunities, and advocating for a world in which arts and culture thrive and are recognised for their contribution to society. We hope this report will help advance the shared agenda of everyone in our network, assist leaders of other culture networks in their work, and act as a preliminary directory of international cultural networks, which will be available on the IFACCA web site.[1]

My thanks go to all the survey respondents and workshop attendees for their contributions to the report, to the author Annamari Laaksonen, and the editor and designer, Meredith Okell. Special thanks must also go to the Asia-Europe Foundation (ASEF), the National Arts Council of Singapore (NAC), Arts Network Asia, European League of Institutes of the Arts (ELIA), and the Faculty for the Creative Industries at LASALLE College of the Arts, whose partnership made the THRIVE workshop – and its contribution to this report – possible.

For further information about our Knowledge & Analysis programme visit ifacca.org. For more information on networking, associations and related topics, visit our Themes portal. As usual, we would value any feedback or updates on the information provided in this report.

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Executive Director
International Federation of Arts Councils and Culture Agencies

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[1] ifacca.org

Executive Summary

This report presents the findings of sector discussions and our survey for THRIVE: *Networking Culture Leaders,* which posed a series of questions about the various ways in which cultural networks operate, including their resources, membership, funding and activities, their view on the purpose of cultural networks, challenges and potential solutions, and their vision for the future. The report includes responses from more than 50 cultural networks and organisations in 32 countries from across Africa, the Americas, Asia, Europe, and the Pacific.

Key findings

- Cultural networks cite their main purposes as: advocating, promoting arts and culture, collaborating, supporting creative expression, building capacity, being a catalyst for change and informing and educating.

- The majority of respondent cultural networks are small organisations, with 70 percent employing 10 members of staff or fewer.

- Overall, the largest source of income for networks is from funders. However, organisations with greater staff resources also receive significant income from membership fees and service provision.

- Of the wide range of activities that cultural networks undertake, networking, research and capacity building are the three most dominant areas of activity.

- Although digital communication plays a key role in the work of cultural networks and their plans for future activities, personal contact continues to be of great importance, with 81 percent carrying out face-to-face networking events.

- Cultural networks have a strong belief in their continued relevance, with more than 75 percent of respondents stating that their work is now more relevant than it has ever been.

- The main challenges to cultural networks are financial difficulty and economic uncertainty. However, most organisations are positive about their future and many expect to grow in size and membership at both international and regional levels.

Cultural Networks in the Network Society[2]
Aleksandra Uzelac[3]

Assessing the role and challenges of cultural networking

Networks, network society and network culture have been topics of discussion among researchers in various fields, reflecting the need to find useful methods to approach complexity in different spheres of today's society and nature.[4] In various writings the concept of the network has been understood in different ways that relate to social, cultural and media theory, politics and physics. Network structure has been recognised in many existing social, technical and biological phenomena, but definitions vary from field to field. In the digital context, network structure seems to be the element that has changed the logic of our everyday work, so digital networks have become one of the most prominent social phenomena of our times.

The concept of networking that Mary Ann DeVlieg describes as 'the art of collaboration' (Goleman cited in DeVlieg, 2001) is also present in the cultural sector. As an infrastructure that has supported the cultural sector in international cultural cooperation in the last three decades, cultural networks have been important for cultural professionals, supporting their need to connect with peers and, through joint actions, influence cultural policies. Through cultural networks, cultural professionals have been trying to achieve coordinated, complex work outside the framework of big institutions and their management systems. Described as 'a form of organising and not organisations per se' (DeVlieg, 2001), cultural networks are 'the organisational form for collaboration in a complex and global world' (Steinkamp, 2013).

With the wide spread of digital networks, cultural networks have started to consider using virtual space to support their communication needs, which has mostly resulted in their online presence through websites, portals and social networking sites (Uzelac, 2006, 2010). Nowadays, Internet culture seems to be a mainstream culture in which it has become easier to achieve social mobilization using network tools. As such, as Lovink (2011: 168) suggests, cultural professionals and artists should collectively consider what happens when networks become driving forces of our daily activities (both those relating to work and leisure,) and how this situation transforms cultural organisations. Thus, we must consider how we can best approach network culture. Can networks provide a space for sustainable knowledge-sharing and production? What are we talking about when we talk about networks?

In the 1990s, cultural networks came to form a widespread organisational infrastructure in the cultural sector in Europe. Since then, a number of papers, reports and studies have looked into cultural networks, mapping them and analysing their role, work, structures and models of function.[5] Cultural networks have been defined as

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[2] This text builds on the author's previous works on cultural and digital networking issues (Uzelac, 2006, 2008, 2010, 2011, 2015).
[3] Aleksandra Uzelac, IRMO, www.irmo.hr
[4] See Barabasi, 2003; Benkler, 2006; Castells, 1996; Galloway and Thacker, 2007; Lovink, 2011; McCarthy, Miller and Skidmore, 2004; Rossiter, 2006; Taylor, 2003; Terranova, 2004.
[5] See Brun, Benito, Canut, 2008; Cvjetičanin, 1996; 2006, 2011; De Greef, Deventer, 2008; DeVlieg, 2001; IETM, 2001; Minichbauer and Mitterdorfer, 2000; Pehn, 1999; Staines, 1998, Steinkamp, 2013; Uzelac, 2006, 2011, 2015.

> a structure and work method characterized by non-hierarchical, horizontal cooperation, a transnational orientation, establishment by the grass roots, a non-representational character, diversity and the absence of the powerful central forces. (Minichbauer and Mitterdorfer, 2000)

Designed for long-term cooperation, cultural networks have common goals, as well as members that periodically hold physical meetings, because

> [w]ithout repeated human contact with the same colleagues, the individual network member does not start to gain the understanding, depth of knowledge, realisation of mutual positioning, exchange of pertinent information or any other of a number of learning advantages. (DeVlieg, 2001).

In addition, loosely defined network borders, voluntary participation of members, and a 'redundant' structure that can continue functioning if a particular member decides to leave the network, have all been mentioned as basic features of cultural networks. Applying terminology from the field of network studies, networks have been viewed as a web of relations (that is, a structure) as well as an enabling environment for cooperation, that is the context of 'emerging phenomena' (IETM, 2001).

Cultural networks fall into the category of social networks, that is a set or group of people with a pattern of contact or interrelation between them, for example the patterns of friendships between individuals, business relationships between companies, or different kinds of collaboration networks. More precisely, cultural networks can be described as affiliation networks in which participants collaborate in groups of one kind or another, and links between pairs of individuals are established by common group membership (Newman, 2003).

In the discussion paper on 'Evaluation Criteria for Cultural Networks in Europe', DeVlieg (2001) refers to networks as 'communication infrastructure for European cultural cooperation'. Cultural networks are considered significant for their support of international cultural cooperation, because their logic is aimed towards connecting members from different countries or regions that have shared interests and common aims, thus contributing to the formation of an international community of peers. These networks serve as incubators of new ideas and friendly meeting places for their members. The particular importance of cultural networks lies in the fact that they 'maintain a process of dialogue and intercultural exchange that magnifies the specificities and differences and at the same time increases understanding of different cultures' (IETM, 2001: 36).

The reasons for the popularity of cultural networks as a cooperative infrastructure lie in their ability to enable flexible cooperation, to solve concrete problems faced by members, to bring together people in common pursuit of an interest, to provide efficient communication channels for members, and that through them existing institutions and cultural professionals can create alliances and be bonded together around common projects (Uzelac, 2006). Giannalia Cogliandro summed up the appeal of the European Network on Cultural Policy and Management (ENCATC) stating that it

> offers its members a flexible framework for interaction, creating the circumstances necessary for sharing ideas and experiences by providing regular meetings, facilitating

projects, providing training opportunities and distributing information relevant to the professional sector (Cogliandro in De Greef, and Deventer, 2008: 43).

A number of conferences that bring together passionate networkers have looked into cultural networking issues, in an attempt to figure out what makes networks successful and sustainable, for example the THRIVE workshop (2015), Culturelink Network conferences (1995, 2005, 2009), the conference 'Give, Get or Get OFF' organised by EFA in 2007. In their published reports and proceedings, we have often found similar phrases and keywords that point to their shared expectations from the networking process. These include to:

- enable collaboration and synergies within the cultural sector by stimulating, facilitating and coordinating contacts and enhancing cooperation among members
- offer a fertile field for cultural professionals to enlarge their professional activities, broaden perspectives and exchange knowhow
- create a meeting place, or a reference point
- provide information and stimulate research and knowledge generation
- create training and networking opportunities
- create an added value for one's organisation by creating structural relationships with colleagues
- advocate and promote favourable policies and contribute to the cultural debate on European or international levels.

When evaluating the success of networking activities, it has been emphasised that 'Networks cannot be estimated by their final product, instead, it is the process of networking that matters.' (Bacchella in De Greef, and Deventer, 2008: 35). Through networking a partnership culture has been built up, mobility of cultural operators has been facilitated, and cross-cultural communication improved. Thus, members represent a basic resource of networking, as networks need active members who are willing to engage and contribute to networks more than just a membership fee (Gardner in Cvjetičanin, 2011).

Today, cultural networks face many challenges. Networks need resources to sustain their activities and as such, one important question they continue to ask themselves is how can they be socially engaged and remain financially viable? In the present period – marked by scarce financial resources and cultural policies' market orientation – different issues come to the fore, including:

- governance issues (how to ensure the networks really represent their members' needs)
- business models (how to achieve sustainability of their activities, how to get policy-makers to understand the value and role of networks)
- communication models (mastering digital tools and understanding the logic of digital networks).

The complexity of governance issues for cultural networks is well illustrated by the graphic model offered by Anna Steinkamp in her thesis examining network governance models, which looks into the interdependence of different parameters (and supporting indicators) for achieving sustainability for networks' activities (2013: 58).[6] In this model, communication is recognised as an important aspect of a network's success, one that is crucial for the efficient functioning of a network. In today's climate of information overload, networks and their focus upon particular themes, issues or types of members, provide filtering mechanisms that enable members to access relevant and reliable information.

Communication and networking in cultural networks takes place through real life contacts, as well as through digital tools. The aim is to achieve more than just information exchange, the aim is also to facilitate networking that results in joint projects. Today digital tools enable easy and quick communication, and exchange of information among network members. The new information technology paradigm, as an underpinning material base of networked society that Castells describes, has enabled the spread of network models, particularly virtual networks. The main element and raw material of the virtual network is information; networking logic and flexibility are also basic characteristics of cultural networks, and many existing cultural networks have tried to increase the effectiveness of their function by developing digital tools., When we talk about cultural network (community) and ICT network (infrastructure) we are talking about different kinds of networks, however their differences are sometimes blurred.

In order to be a community and not just an infrastructure, a virtual network should be about communication and common aims, and not just about access to information. Digital networks provide us with new opportunities; how they are explored depends also on the communicational logic that underpins online services developed by cultural networks in order to establish their digital presence. Do they provide space for members to share relevant information and contribute to joint projects, or have they established a service based on the centralised information dissemination model?

Culture in the space of digital networks: Organised networks and partnerships for collective action

Today's digital culture provides us with a complex set of tools for organising new relations and global-local cultural interaction; where digital technology presents tools we use them in our work, but they also define the environment in which we live (Uzelac, 2008). New practices are emerging from the new possibilities offered by the digital networked environment for cultural professionals and users alike. As users have progressed in their habits, expectations and practices of consumption, creation, participation and sharing, cultural organisations also must adjust to ways of functioning in the networked environment. According to Yochai Benkler

> attention in the networked environment is more dependent on being interesting to an engaged group of people than it is in the mass-media environment, where moderate interest to large numbers of weakly engaged viewers is preferable (Benkler, 2006: 13).

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[6] See page 15 of this report.

This could contribute to changing how we perceive and engage with the world around us, as passive observers or as active citizens. Thus, in addition to their usefulness for finding information, digital platforms can create new services based on partnership. Such a context provides opportunities for the emergence of cooperative structures that assist communities to produce culture in a sustainable way, without restricting access to cultural resources. In today's network information economy, non-market methods of commons-based, peer production have a significant role, as new modalities of organising production are possible:

> radically decentralised, collaborative and non-proprietary; based on sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other without relying on either market signals or managerial commands (Benkler, 2006: 60).

For example, the Free Culture movement revolves around the cooperative creation of culture, sharing and reuse, and promotes strategies that make cultural practices sustainable and empower society.

In the past two decades, different digital networking platforms have become part of the virtual landscape; those in the cultural sector use these to connect their users/members and build communities around such connections. We could ask ourselves the same question that Eugene Tacher posed: 'are we connected because we are collective, or are we collective because we are connected?' (Tacher, 2004). What are the necessary ingredients that transform a group of users into a community? Can we be transformed into a community by using common communication tools, or are there more ingredients to be added to the recipe? When building digital tools, cultural networks start from the existing community of their members' base, extending their activities in the virtual domain with the aim to establish efficient communication networks among their members. Their goal is to balance a technological base with communication and information elements, and provide members and potential users with the services that they need.

Establishing virtual networks is an attempt to provide structure for professional (virtual) communities in the cultural sector. The creation of virtual communities tends to be easier for existing cultural networks: if an attempt is made to build a virtual network from scratch, the process is more difficult, as the motivation and trust that exists among network members needs to be built from scratch as well. Numerous communication platforms, discussion forums, mailing lists, and specialist portals are created with such aims. Their effectiveness depends on interest and motivation of their users and members, as well as on their goals and underlying networking logic.

For cultural networks, digital networks enable easy information sharing through platforms that their members can use, as sharing has the fewest demands on the participants. Clay Shirky (2008: 49-50) suggests that cooperation is more difficult to achieve than sharing, because it 'involves changing your behaviour to synchronize with people who are changing their behaviour to synchronize with you'. It also contributes to creating group identity – transforming many 'I' to 'we'. Shirky proposes that the hardest kind of group effort is collective action, as it requires a group to commit to making an effort together. There are three kinds of group undertakings with various levels of difficulties and with different outcomes:

> Information sharing produces shared awareness among the participants, and collaborative production relies on shared creation, but collective action creates shared responsibility, by tying the user's identity to the identity of the group (Shirky, 2008: 51).

Taking into account the description of group undertakings above, cultural networks need to have clear understanding of what they are trying to achieve with their offline and online tools, because having unclear expectations will not produce the desired outcomes. Cultural networks achieve successful sharing via virtual platforms, however, in order to be successful in cooperation – particularly in collaborative actions – a group 'must have some shared vision strong enough to bind the group together' (Shirky, 2008: 53). Having technical possibility is not enough to produce a successful outcome, as digital tools do not in fact create our collective action, rather they remove the obstacles for it:

> the communication tools broadly adopted in the last decade are the first to fit human social networks well, and because they are easily modifiable, they can be made to fit better over time. Rather than limiting our communications to one-to-one and one-to-many tools, which have always been a bad fit to social life, we now have many-to-many tools that support and accelerate cooperation and action (Shirky, 2008: 158).

Cultural networks are inherently cooperative, and digital social tools can enable simple ways of communicating and cooperating with other (potential) group members, that is by mobilising a latent community. Still, creating an effective hybrid between a tool and a community that would harness the possibilities of digital networks and merge them with existing cultural networks that have an established logic of cooperation is not an easy task.

Geert Lovink points out that internet networking capabilities are more than just coordinating mechanisms that contribute to shaping the structures of activism and political activity today. He stresses the need for the long-term view on 'how networked technologies should and should not be embedded in political and cultural practices' (Lovink, 2011: 158). He points out that 'strong organisational forms, firmly rooted in real life and capable of mobilising (financial) resources, will eventually overrule weak online commitments' (Lovink, 2011: 162).

In today's age, marked by networked digital exchange, Lovink raises concern over how social movements and cultural initiatives should make use of social media. Cultural networks are trying to design meaningful long-term relationships, or as Lovink puts it 'sticky' relationships, by transforming weak ties into strong bonds through cooperation, communication and the organisation of social encounters. He advocates that 'Networks should not replicate old ties. They have another potential. We need to abandon the 'friends' logic and start to play with the notion of dangerous design' (Lovink, 2011: 164).

Lovink suggests that we should not focus on 'network organisation'– which understands the network as a tools that organisations can use to exchange their information and experiences – instead he proposes the concept of organised networks (orgnets), which represent new institutional forms of collaboration. The aim of the orgnet is to cooperate in order to realise projects that have arisen in the context of digitisation, and are more transformative as they move production of culture onto the Net. Still, questions of adequate protocols and modalities of self-organisation and sustainability of networks remain unanswered. As cultural workers are unavoidably affected by the network condition, subscribing to social networks is no longer just

a choice, as 'online social networking turns out to be a vital part of the reproduction of work' (Lovink, 2011: 168). The question that remains to be answered is: how can cultural policies strengthen cultural networks that have a non-representational character[7] but are still harbouring potential to provoke events? To be recognised by cultural policies, (virtual) cultural networks still depend on real life institutions through which they claim their legitimacy. In today's precarious conditions for culture, where digital tools enable self-organisation, free cooperation and distributed resources, and where cultural workers cannot escape working under network conditions, virtual networks are emerging as new institutional forms. Will they be recognised as cultural agents by cultural policies?

Today the blurred boundaries between virtual and real spheres, in which the virtual foreground and the material background are not easily distinguished, indicate that our 'reality' has also been transformed into information space. In this space, material objects become media objects, which potentially become information flowing through global networks. This implies that culture and digital culture are evolving and are becoming more interlinked in framing our experience (Uzelac, 2008). Rather than thinking in terms of real and virtual, online and offline, or 'digital' and 'pre-digital', it should be made clear that new realities are digitally infused and cultural policies need to be able to deal with this new reality. The aim should be to connect the real and the virtual in a sustainable network model. Digital networks have created new conditions that suggest some possible futures – either moving towards facilitating intercultural communication and building knowledge resources that everyone can contribute to and share, or towards market-based and profit-led activities and reinforcing control over knowledge and information. We have to consider new ways to imagine our culture and our social institutions that will be able to balance public, democratic control and the potentials for individual and group creativity in a new way, because it is our choices, and not technology, that will determine the future we shape (Uzelac, 2008). Culture may gain opportunities in this new context by providing users with opportunities to act as active citizens and creators, and not just consumers. Cultural networks are providing their contribution towards this aim.[8]

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[7] See definition of the networks at the begining of this article.
[8] See page 67 for full list of references related to this article.

How to make networks of cultural cooperation more effective and sustainable?

Anna Steinkamp

Governance, International Cooperation, Culture

Networks are a relevant and contemporary form of organising people's collective action. Social networks, for example policy networks or civil society networks, are gaining greater importance as proper actors of governance. However, neither the mere need for networks nor their increasing number will make them a panacea. Their effectiveness and sustainability is more and more decisive. Identifying the factors that make networks effective and sustainable is the guiding question of this article.

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

International Networks of Cultural Cooperation

International networks of cultural cooperation are actors that collaborate towards the promotion of culture. They can be constituted as informal working groups, forums, associations, federations or alliances and often do not use the term 'network' in their name. Moreover, they build upon diversity – diversity of members, diversity of cultures, and diversity of approaches (van Paaschen 2011: 160). Consequently, and in accordance with their dynamic structure, they assure their own potential for innovation (Brun, Tejero y Canut Ledo 2008: 51).

In a nutshell, international networks of cultural cooperation:

- form around a joint interest and/or shared objective in the field of cultural promotion

- take various forms, from informal to more formalised, legalised or institutionalised

- are as dynamic, flexible and adaptive as other kinds of networks

- have ideal conditions to be culturally sensitive, are interculturally competent and able to promote intercultural dialogue, as well as to overcome cultural barriers

- are horizontally organised, either in a centralised or decentralised manner

- build upon diversity, knowledge and social capital as their key resources

- are necessarily linked to information and communications technology (ICT), and

- present as many tangible as intangible results, although the benefit is mostly intangible.

Parameters of Network Governance

The following parameters could guide a first self-analysis. Here, the governance perspective, namely not only what kind of structures and regulations (what) but also the processes and mechanisms (how) are considered.

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

None of these parameters stand in isolation, rather they interact and interrelate according to their environment as well as the network-specific settings. What is more, the criteria must be adapted to each network since each one has different characteristics and needs, and each is located in a different environment.

Network Governance – A Contemplation

Although networks are suited to address complex issues, international networks are particularly challenged by their internal complexity: "The problem of network complexity is especially acute when participants are spread out geographically, making frequent meetings of all participants difficult or impossible" (Provan, Kenis 2008: 238). This complexity is especially visible when it comes to the mass availability of information and knowledge, and how it can be used effectively.

Financing networks is a further challenge. The call for networks, especially cross-stakeholder networks, is on everyone's lips[9] and "the entire field of international relations involves the activities of transnational and trans-cultural networks" (Cvjetičanin 2011: 262). If this is to be taken seriously, funding institutions and donors will need to adapt their funding guidelines to meet the increasing number of international networks and their needs. Most funding programmes focus on bilateral or bi-regional cooperation where clear national benefits can be retrieved. The biggest element of their financial needs consists in remunerating coordinators, as well as promoting the social capital of the network through regular meetings. Most other aspects of the network can also be effectuated online. At the same time, networks themselves need to find alternative ways to fund and sustain their activities.

The coordination of networks is complex and time-intensive due to high demand for communication (often in various languages), the centralisation of internal and external requests, as well as the steady flow of information. However, due to lack of funding, the task of such coordination is often assumed on a voluntary basis or on top of an already full portfolio. Voluntary work can of course have positive effects for the network and member commitment. However, it is not a long-term solution, considering the intensity of network coordination. Rotation can also provide a remedy. However, with regard to effectiveness and sustainability, rotation may interrupt the flow of building capacity and capability. Operating with a lack of funding – or with only project-based funding – makes it difficult to employ someone on a full-time basis and to assure continuity, which is linked to the sustainability of a network, to its credibility and its legitimacy. Yet continuity does not only depend on the coordinator, it also depends on the social dynamics within the network.

Networks rely on online and virtual communication, and ICT tools can help to solve some of the challenges very cost-efficiently, for example information sharing, transfer of (explicit) knowledge and good practices over large distances and different time zones. Nevertheless,

> Networks depend on face-to-face human contact. However sophisticated the electronic tools and information dissemination, people must actually meet in order to lay the foundations of trust required to develop collaborative projects (Staines 1996: 11).

Hence, seed funding is required mainly for human resources and travel expenses for regular network meetings. The challenge of network-specific capabilities is linked to human resources, available skills and the ability to apply efficient and professional management tools, especially

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[9] See for example Yúdice 2003, Brun et.al. 2008 or Cvjetičanin 2011.

with regard to knowledge. This requires not only skills, but also the time to apply them until their application has become really useful.

If human resources are scarce and workload is high, work will be effectuated "on-demand" and reactively, and strategic approaches are unlikely. This can have a negative effect on the network's ability to grow and disseminate knowledge, which has been identified as one of their main resources. As such, it is vital for networks to have efficient and modern management tools that can help them operate in complex contexts and work more effectively. Consequently, there is a need for network coordination skills to be strengthened and professionalised.

Model of Network Governance

Although several attempts have been undertaken to evaluate and assess networks, this field is still considered underdeveloped. As a small contribution to fill this gap and to evidence the thesis outlined above, the graphic below combines the characteristics of good governance, the 10 network governance parameters and the indicators identified through the analysis of current practice[10]:

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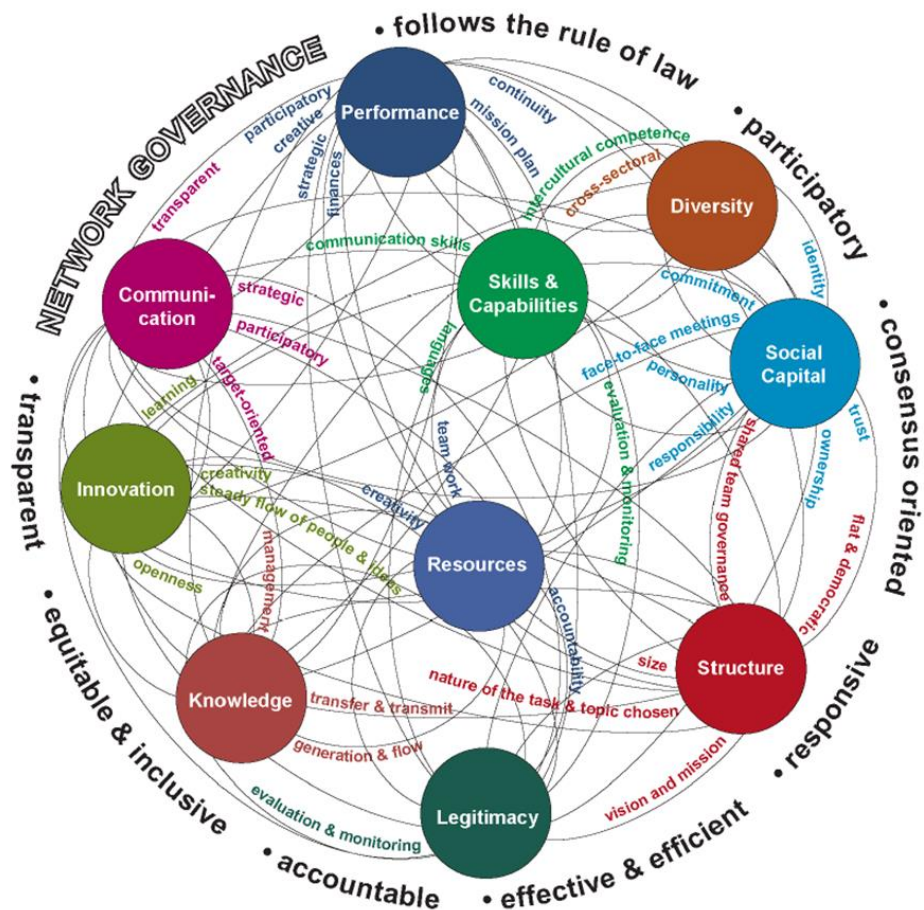
[10] See full analysis on http://www.cdc-ccd.org/IMG/pdf/networkgovernance_Thesis_Steinkamp.pdf

At the centre of this model stands the network itself, which is defined by the 10 parameters. These can be further assessed by using the indicators. Both parameters and indicators respond to the characteristics that frame the overall approach. The following examples explain the model more clearly and identify a few of the interrelated impacts and effects that exist within it:

- Success is due to strong and professional coordination, committed and motivated members and funding.

- The more effectively knowledge resources are managed and distributed, the better a group or an organisation is able to adapt and to innovate.

- Knowledge management is a tool to achieve goals and implement strategies efficiently.

- Success can raise the visibility of the network, strengthen its credibility and relevance, and thus its legitimacy.

- Legitimacy helps in finding further funding resources.

- Evaluation and monitoring help networks learn from failures and successes, and to strengthen the network capabilities.

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

For now, it remains to be proven at operational and practical levels whether the model holds up to the needs and diverse realities of networks. Nevertheless, the model endeavours to offer a broader approach in order to assess the effectiveness and sustainability of international networks, both in and beyond the cultural field. The model might serve as a useful resource for anyone setting up or coordinating a network.

Surveying International Cultural Networks

Mapping cultural networks is a complex task. There is no current directory of cultural networks, the concept of a network differs from one context to another, and many networks operate without a formal structure. Cultural networks have been significantly affected by economic hardship and funding cuts – especially in Europe where funding priorities for the European Union have changed in recent years – which has forced many networks to reconsider their role, management and future plans.

The THRIVE Workshop in Singapore offered an opportunity for European and Asian cultural networks to engage in open dialogue about the life cycles of cultural networks, and the opportunities and challenges they face. The results of the workshop reinforced the great value and role that cultural networks play in their sector and in society as a whole.

Following the THRIVE workshop we decided to invite other cultural networks to join the conversation. In order to attract as many responses from around the globe as possible, we approached all the networks – and networkers – that we could find. Most of the responses to our call came from European networks, which naturally adds a particular angle to the survey results. European cultural networks are well established and organised, potentially making it easier for them to respond to the more descriptive questions about the past and future of cultural networks.

Respondents were asked about their membership, funding and activities, as well as their view on the purpose of cultural networks, their main challenges and potential solutions. They were also asked about how they maintain their relevance for members, and their vision for the future. We received 53 responses from 51 cultural networks and organisations in 32 countries. Not all the responses came from traditional international networks, however some of the responses came from networking member-based organisations.

Of the responses, 26 came from international cultural networks with secretariats based in Europe; nine came from cultural networks based in the Americas; six came from networks based in Africa; five came from cultural networks based in Asia; and five came from cultural networks in Australia and New Zealand.

Despite differences in geographical location, size and membership, the responses relating to purpose, challenges and the future were very similar. This was also noticeable in both the discussion paper prepared for THRIVE, and the conversations had during the workshop. Cultural networks seem to face the same issues; at the same time many have strong convictions about the importance of networking, partnerships and working together.
This report presents the results of the Survey on Leadership of International Culture Networks. At the end of the report, you will find some of the responses presented in table form, along with the list of respondents (Appendix 8), information about other culture networks (Appendix 9), and suggested further reading.

Working together for a better future

In the first part of the survey organisations were asked about their vision, objectives and purpose as well as their strategic planning. While the organisations differ in size, operations and purpose, we have identified common traits in order to advance the conversation on the role of cultural networks. What became very clear from the answers is that cultural networks have a strong sense of purpose and mission and often see themselves as a link between civil society and the public sector.[11]

Vision and objectives

"We believe that culture must be put at the heart of the public debate and decision-making"[12]

Advocacy

Many of the organisations surveyed see their network as an advocate for issues ranging from cultural diversity and cultural exchange, to sustainable development and social inclusion. Cultural networks also undertake an important role in promoting peace, tolerance, equality, freedom of expression, non-violence, eradication of poverty, participatory governance and the right for everyone to participate in the arts and creative life.

Promotion

Another role frequently mentioned is that of the network as a promoter of the arts and culture and their contribution to the society. The responding networks also promote specific art forms and their visibility, development and accessibility (for example dance, music, music education, opera, visual and performing arts).

Collaboration

One of the main roles for networks is that of collaborator, bringing different stakeholders together for a common activity or theme. In particular, the networks of cultural institutions aim at further structuring and consolidating regional and international cooperation within specific areas. Most of the responding networks also work towards intersectoral and cross-disciplinary exchange.

Support

The networks also see their role as a supporter of creative expression by young people and minority communities, and as a facilitator of young and emerging talent.

Capacity building

Another role is that of capacity-builder, contributing to the development and sustainability of the arts and culture sector by offering knowledge, expertise, skills and knowhow. Some of the networks have a strong mission for arts education, and creating opportunities for culture professionals and different audiences.

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[11] The collection of the responses on 'Vision of the networks' can be found in Appendix 1.
[12] Respondent from Europe

Informing, educating, engaging

In addition, the networks see themselves as having an important role in informing and educating through research, training, awareness-raising, public forums, knowhow and data collection. Some of the networks further underline their strong community engagement Some of the cultural networks take on a more political role and collaborate with other stakeholders in advocating for themes such as global trade liberalization, the role of culture post-conflict, human rights, and cultural development or culture and development.

Inspiring

The networks see themselves as catalysts for change, inspiring new forms of organisation, management, creation, partnership, business models and innovation. Some of the networks also perceive that they have a strong leadership role in societal and political change, accountability, transparency and democracy.

Finally, networks often see themselves as platforms for interaction, cooperation and mobility, carrying out extensive actions in education, research and cultural exchange.

Advocacy

Social inclusion - Eradication of poverty
Peace - Human rights - Cultural diversity
Participatory governance in policy making
Contribution of arts and culture to society
Tolerance - Democracy Sustainability
Access to the arts and culture

Promotion

Artform disciplines - Visibility - Development
Accessibility - Raising awareness - Collaboration
Data collection - Exchange Discourse
Artistic creation in public space

Support

Platforms for interaction, cooperation & mobility
Institutional and sector development
Community and youth engagement
Inspiration - Capacity building

Leadership & change

Expertise - Knowhow – Research – Knowledge
Information – Partnerships -   Innovation
Cooperation - Management - Education

Purpose

The purpose cited by respondent organisations does not differ greatly from their vision and objectives. The purposes can be divided roughly into the following:

- advocacy for the arts and culture and their role in building a sustainable, fair and harmonious society and transparent, accountable governance
- accessibility of the arts and culture to all through education, training, awareness-raising, information sharing and creative experiences
- building bridges and connections between sectors, disciplines and stakeholders
- promotion of cultural diversity and values, understanding, peace and dialogue
- promotion of specific art form sectors, cultural institutions, creative industries and national or regional art scene
- strengthening and facilitating cultural dialogue, exchange and cooperation
- resourcing and strengthening local communities, civil society and grass-roots involvement
- fostering sustainability, equality and harmonious co-living
- supporting capacity-building, improving the working conditions of cultural professionals, and defending their rights
- strengthening the role of members and serving their needs
- strengthening communication and cooperation between cultural networks and other stakeholders.

Strategic planning

Many of the responding agencies stated that they have a strategic plan, though not all of them are available in English. A closer look at strategic plans showed that surprisingly few of the networks have a written strategy. In many cases, the strategic plans to which respondents are detailed descriptions of current activities, who the networks are, what they do and how they work.

Membership

The responding networks can be divided into three categories based on the number of their members: small, medium and large. The organisations in the first category are mostly small organisations working in one or two regions. Two exceptions are Red Española de Centros Culturales (Spanish Network of Cultural Centres), which was being formed at the time of their response; and Townhouse, which did not provide information about their member numbers.

Membership Type		Networks
Small	10–50 individual members and 10 or fewer member organisations	Afroturk Bang-Bang Cátedra UNESCO de Políticas Culturales y Cooperación Cultural Development Network Culture Funding Watch El-Nahr Inc Proyecta Cultura Think City
Medium	50-150 individual members and 10 to 40 member organisations	Cambodian Living Arts Citi Entertainment Network Croatian Institute for Movement and Dance, Cultural Innovators Network Dansearena nord ENCC European Federation of National Youth Orchestras free label IN SITU On the Move U40 Network
Large	500+ individual members and/or 40+ member organisations	Arterial Network BJCEM Colombian Telecommunication and Information Technologies Culture Action Europe Culture-bis Drik Picture Library Ltd ELIA EUNIC Europa Cantat FACE IFACCA HowlRound IDEA IETM IMC International Federation of Coalitions for Cultural Diversity International Society for Education through Art International Society for Music Education IRMO/Culturelink, Mujeres x la Cultura National Performance Network NEMO Opera Europa Pearle Res Artis Trans Europe Halles UCLG (Agenda 21 for Culture) World Dance Alliance

Small organisations

The average number of individual members is 35-36 (varying from 10 to 109 individual members) and three member organisations (three networks only have individual members). The average number staff members is three (with the exception of Think City, which has 24 staff members). Only one small organisation has no full-time or permanent staff members. Regarding funding, on average 54 percent comes from funders, 14 percent from service provision, 11 percent from membership fees, and 21 from other sources. Two-thirds of the organisations are active in one region, with the remaining third active in two regions.

Medium-sized organisations

The average number of individual members is 52, while the number of member organisations is 17 (three organisations have individual members only, and all have more than 100 members). Two respondents are member organisations with no individual members, and one organisation has 20 'other' members. The average number of staff is six (varying from two to 20). Two organisations have no full-time or permanent staff. Regarding funding, 64 percent comes from funders, 12 percent from service provision, 8 percent from membership, and 16 percent from other sources. One of the surveyed networks is inactive due to having no current income. Two-thirds of the organisations are active in one or two regions, and the remaining third are active in three or more regions.

Large organisations

The average number of individual members is 800 (excluding EUNIC which has 25,000; HowlRound which has 50,000; and World Dance Alliance which has 500,000 individual members). Their average number of member organisations is 128 (varying from 20 to 500). Nine of the organisations have no individual members. The average number of staff is five (varying from one to 45, excluding the 600 staff members of Colombian Telecommunication and Information Technologies). Five large organisations have no full-time or permanent staff members. Regarding funding, 29 percent of their funding comes from funders, 17 percent from service provision, 38 percent from membership, and 16 percent from other sources. Almost half of the organisations are active in one or two regions, 26 percent are active in three to five regions, and 26 percent are active in all regions.

Network	Members		
	ind	org	other
Afroturk	50	1	
Arterial Network	3,800		
Bang-Bang	35	5	
Biennale des jeunes créateurs de l'Europe et de la Méditerranée		58	
Cambodian Living Arts	100	30	
Cátedra UNESCO de Políticas Culturales y Cooperación	20	3	
Citi Entertainment Network	50	1	1
Colombian Telecommunication and Information Technologies	300	30	
Croatian Institute for Movement and Dance	50+	20	
Cultural Innovators Network	109		
Culture Action Europe	38	111	
Culture-bis	800	500	200
Culture Funding Watch	10	3	
Dansearena nord	20	11	
Drik Picture Library Ltd	2,000	20	Several[13]
ELIA		284	
El-Nahr	7	2	
EUNIC	25,000	34	
European Choral Association – Europa Cantat	300	50	250 choirs
European Federation of National Youth Orchestras	5	38	20
European Network of Cultural Centres –ENCC		28	
FACE – Fresh Arts Coalition Europe	5	47	
Free label	136		
HowlRound	50,000		
IETM	35	470	17
inc	40	3	

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[13] Networks - mostly south-south collaboration.

Network	Members		
	ind	org	other
IN SITU Network – lieux publics		21	
International Drama Theatre and Education Association[14]			
International Federation of Arts Councils and Culture Agencies		75 national 54 affiliate	
International Federation of Coalitions for Cultural Diversity		43 national coalitions	3 institutional members
International Music Council (IMC)	19[15]	126[16]	
International Society for Education through Art	800	80	
International Society for Music Education	2200	110	
IRMO/Culturelink	1700	500	
MaguaRED	250		
Mujeres x la Cultura	650		
National Performance Network		85	
NEMO		67	
On the Move	4	36	
Opera Europa		160	
Pearle – Live Performance Europe	7000	40	
Proyecta Cultura	25		
Res Artis	20	500	
Think City	24	10	
Trans Europe Halles		70	
Townhouse			
U40 Network "Cultural Diversity 2030" German Commission for UNESCO	100		
UCLG – Agenda 21 for Culture		60	
World Dance Alliance	500,000	8	

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[14] IDEA has members in more than 80 countries around the globe.
[15] Members of honour
[16] 41 national music councils; 38 international and regional music organisations; 47 local or specialised organisations in the field of arts and culture.

Operations, staff resources and funding

The organisations surveyed have relatively small staff resources. Out of 51 responses, eight organisations (16 percent) currently have no permanent full-time staff, and 70 percent employ from one to 10 people. There was one organisations with 24 staff members[17] and another with 45 staff members[18]. One of the organisations stated that is has 600 employees.[19]

Staff members	Number of responses	%
No full-time staff	8	16
Less than five	23	45
5–10	13	25
11–20	4	8
20+	3	6
Total	51	

Interestingly, none of the organisations with large staff resources receives significant funding from membership fees. In these organisations the funding comes in large share from funders and service provision.

Overall, the largest source of income for the networks is from funders. As expected, networks with large international memberships usually receive more membership fees than smaller networks. The small organisations receive their income predominantly from donors or other funders, as do many of the medium-sized membership networks.

Funding	%
Funders	42
Service provision	15
Membership fees	26
Other	17

[17] Think City
[18] Drik Picture Library Ltd.
[19] Colombian Telecommunication and Information Technologies

Network	Member fees %	Funders %	Service Provision %	Other %
Afroturk	N/A	50	-	50
Arterial Network	-	95	2	3
Bang-Bang	N/A	40	20	40
Biennale des jeunes créateurs de l'Europe et de la Méditerranée	30	40	30	-
Cambodian Living Arts	-	75	25	-
Cátedra UNESCO de Políticas Culturales y Cooperación	-	75	25	-
Citi Entertainment Network	10	40	20	30
Croatian Institute for Movement and Dance	15	49	1	49
Cultural Development Network	-	85	10	5
Cultural Innovators Network	-	100	-	-
Culture-bis	-	-	100	-
Culture Funding Watch	10	30	60	-
Dansearena nord	-	98	2	-
Drik Picture Library Ltd	0	15	80	5
ELIA	70	-	5	25
El-Nahrr	10	50-60	-	30-40
EUNIC	66	-	-	34
European Choral Association – Europa Cantat	19[20]	11[21]	8	62
European Federation of National Youth Orchestras	20	80	-	-
European Network of Cultural Centres – ENCC	8.6	91.4	-	-
FACE – Fresh Arts Coalition Europe	90	5	5	-
Free label	5	5	10	80
HowlRound	-	80	-	20
IETM	40	50	10	-

[20] On a total budget (2015) which includes 53 percent project funding
[21] On a total budget (2015) which includes 53 percent project funding

Network	Member fees %	Funders %	Service Provision %	Other %
International Federation of Arts Councils and Culture Agencies	84	5	2	9
inc	80	-	-	20
IN SITU Network – lieux publics	20	80	-	-
International Drama Theatre and Education Association (IDEA)[22]	100	-	-	-
International Federation of Coalitions for Cultural Diversity	40	60	-	-
International Music Council	33	32	2	33
International Society for Education through Art	100	-	-	-
International Society for Music Education	35	10	35	20[23]
IRMO/Culturelink	5	20	15	60
Mujeres x la Cultura	-	-	-	100[24]
National Performance Network	<1	83.6	8.7	7.7
NEMO	15	70	10	5
On the Move	4	30	66	-
Opera Europa	100	-	-	-
Pearle – Live Performance Europe	90	-	-	10
Proyecta Cultura	-	-	-	100
Red Española de Centros Culturales (SNCC)	-	55.87	44.13	-
Res Artis	90	10	-	-
Think City	-	100	-	-
Townhouse	-	100	-	-
Trans Europe Halles	30	60	5	5
U40 Network "Cultural Diversity 2030" (German Commission for UNESCO	-	-	-	-
UCLG – Agenda 21 for Culture	-	30	50	20
World Dance Alliance	100	-	-	-

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[22] IDEA has members in more than 80 countries around the globe
[23] Publications
[24] Self-sustained/managed

Regional activities

Ten of the organisations are active in all regions, whereas 23 are active in only one region. Out of these, 14 are active only in Europe; three in the Americas; two in Africa; two in the Middle East; one in Asia; and one in the Pacific. Seven organisations are active in two regions and ten are active in three to five regions.

As most of the survey responses came from European networks, it is not surprising that Europe was the most active region, with the Pacific the least. Levels of activity in other regions is very similar, at close to 40 percent.

In which region(s) is your network active?
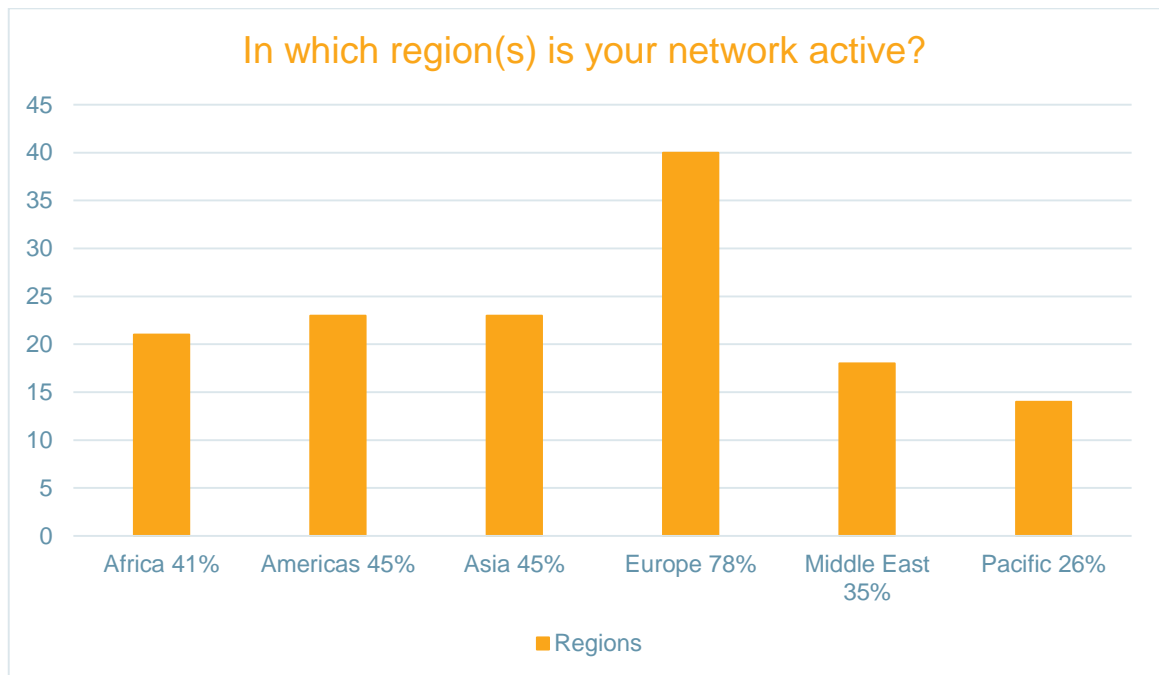
Region	Count	%
Europe	40	78
Americas	23	45
Asia	23	45
Africa	21	41
Middle East	18	35
Pacific	13	25
Total answers	**51**	

Network	Africa	Americas	Asia	Europe	Middle East	Pacific
Afroturk	•		•			
Arterial Network	•					
Bang-Bang			•	•		
Biennale des jeunes créateurs de l'Europe et de la Méditerranée	•			•	•	
Cambodian Living Arts		•	•	•		
Cátedra UNESCO de Políticas Cultural y Cooperación		•				
Citi Entertainment Network			•	•		
Colombian Telecommunication and Information Technologies		•				
Croatian Institute for Movement and Dance				•		
Culture Development Network						•
Cultural Innovators Network				•	•	
Culture Action Europe				•		
Culture Funding Watch					•	
Dasearena nord				•		
Drik Picture Library Ltd	•	•	•	•	•	
El-Nahr					•	
ELIA				•		
EUNIC	•	•	•	•	•	•
European Choral Association – Europa Cantat				•		
European Network of Cultural Centres			•	•		
European Federation of National Youth Orchestras	•	•	•	•	•	
FACE – Fresh Arts Coalition Europe				•		
free label	•					
HowlRound	•	•	•	•	•	•
IETM	•	•	•	•	•	•
IN SITU Network – lieux publics				•		

Network	Africa	Americas	Asia	Europe	Middle East	Pacific
International Drama Theatre and Education Association	•	•	•	•		•
International Federation of Arts Councils and Culture Agencies	•	•	•	•	•	•
International Music Council	•	•	•	•	•	•
International Society for Education through Art	•	•	•	•	•	•
International Society for Music Education	•	•	•	•	•	•
IRMO/Culturelink	•	•	•	•		
Mujeres x por la Cultura		•				
National Performance Network		•	•			
NEMO				•		
On the Move	•	•	•	•	•	•
Opera Europa				•		
Pearle – Live Performance Europe				•		
Proyecta Cultura		•		•		
Red Española de Centros Culturales (SNCC)				•		
Res Artis	•	•	•	•	•	•
Townhouse	•	•		•	•	
Trans Europe Halles				•		
U40	•	•	•	•	•	
UCLG – Agenda 21 for Culture	•	•		•		
World Dance Alliance (WDA)		•	•	•		•

Activities undertaken

The surveyed organisations are almost equally active in networking research (or knowledge sharing) and capacity building. Half of the organisations reported that they are active in other fields. The 'other' areas of action include media, education, community engagement, grant giving, festivals, awareness-raising, bilateral and multilateral cooperation, cultural exchange, information sharing, urbanism, professional development, workshops and representation towards international and regional institutions.

Value	Count	%
Networking	47	92
Research or knowledge sharing	45	88
Capacity building	43	84
Advocacy	36	71
Other (please specify)	26	51
Total answers	**51**	
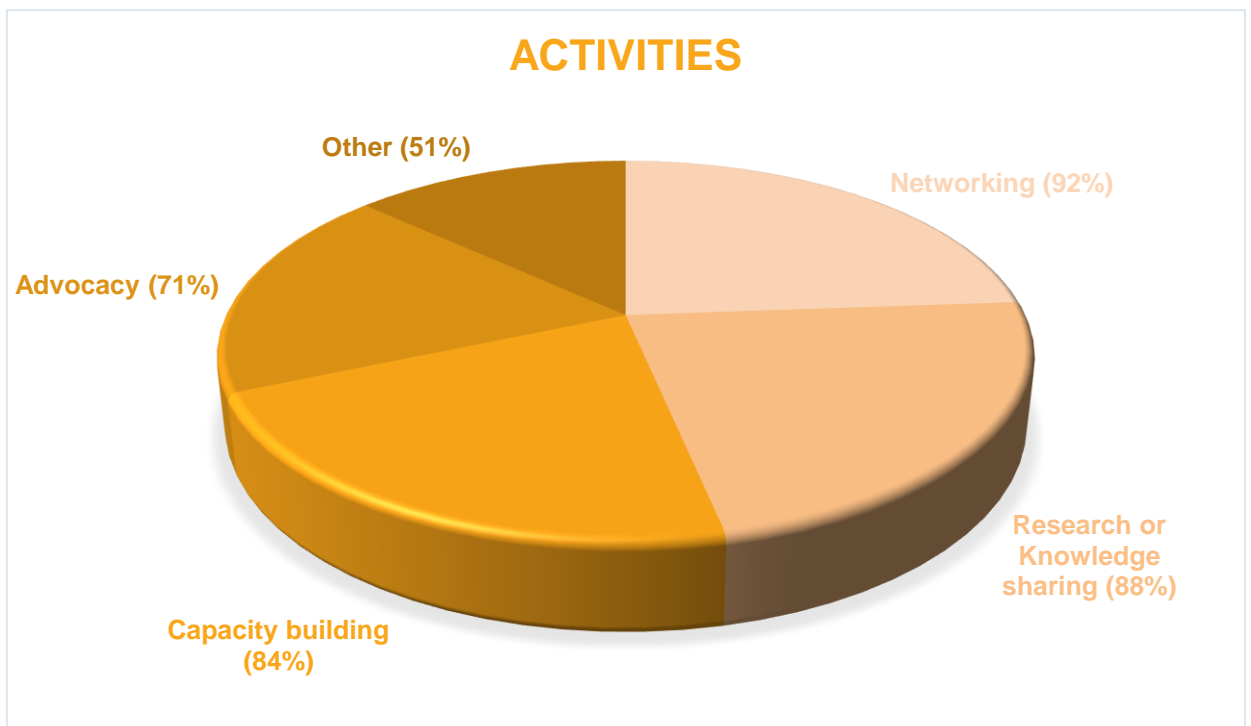
The following tables show the types of activities undertaken by the respondent networks and organisations, in order of the number of responses in each category.

Value	Count	%
Collaborates with other organisations on research	38	83
Shares others' research with the public	34	74
Collaborates with members on research	34	74
Carries out research	32	70
Publishes research reports available to the public	32	70
Shares others' research with members	31	67
Publishes research reports only available for members	9	20
Other	9	20
Total answers	**46**	

Value	Count	%
Training seminars – face to face	42	95
Good practice guides or provision of briefing materials	33	75
Mentoring programmes	24	55
One-on-one training	15	34
Other	12	27
Webinars	9	20
Total answers	**44**	

Networking events

Networks were asked to identify and describe the type of events that they undertake regularly, and how often they take place. There were 45 responses and the types of events included the following:[25]

- conferences, meetings, seminars, regionals meetings, mini summits, board meetings, general assemblies (38 responses)
- workshops, courses and training programmes (29)
- congresses, summits, leadership symposiums (16)
- festivals, performances and concerts (15)
- online events, including ember portals and closed facebook pages (12)
- project related events (11)
- advocacy and awareness-raising campaigns (9)
- exhibitions (4)
- publication launch events (4)
- visits and trips (4)
- newsletters (2)
- staff exchanges (2)
- fundraising (1)
- awards (1).

These events have a strong face-to-face element, with 81 percent of these events described as taking place in person, 12 percent online only, and 7 percent both in person and online.

In relation to the frequency of these events, exhibitions, workshops, courses and training programmes are organised most frequently (in some countries many times a year), and festivals and conferences least frequently. Exhibitions and festivals also attract more members of the public, whereas workshops and training courses are more focused on a limited number of people.

When asked about their latest advocacy campaign, the respondent networks named a wide selection of themes, including:

- AIDS HIV awareness on the enrolment of children in the civil register (Free label)
- artist' mobility in the EU and administrative practices and challenges (On the Move)
- arts and cultural heritage (Afroturk)
- arts residencies and their role in the development of art (Res Artis)

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[25] The respondents described 136 different kinds of events.

- Artwatch Africa (Arterial Network)
- better understanding of copyright reforms (International Federation of Coalitions for Cultural Diversity)
- Cartooning for Peace (EUNIC)
- CinBees – Journalism for Cultural Policy in Times of Transition (Cultural Innovators Network)
- CORA Arterial Network Nigeria (Arterial Network)
- Culture 21 Actions (UCLG)
- culture and conflict (EUNIC)
- Culture in the EU Strategy (Pearle)
- empowerment of women politically and socially through transaction time in Egypt (El-Nahr)
- freedom of expression (Drik Picture Library Ltd)
- Go to Vote (IETM, Trans Halles Europe)
- lack of funding for dance and performing arts (Dansearena nord)
- higher arts education and the creative economy (ELIA)
- Intellectual Property Rights and European Museums Study and Recommendations (NEMO)
- International Arts Education Week (International Society for Education through Art, World Dance Alliance)
- Jubilee 2020 (HowlRound)
- music education and school curriculum (International Society for Music Education)
- MusXchange 2015-17 (European Federation of National Youth Orchestras)
- proofing of cities through a Transforming Cities Workshop (Think City)
- the arts and environmental sustainability (IFACCA)
- 'The future we want includes culture' – inclusion of culture in the post 2015 sustainable development goals (IMC, IFACCA, International Federation of Coalitions for Cultural Diversity, UCLG)
- We Are More (Culture Action, Europe, Europa Cantat)

In addition, networks were asked to list two or three other areas of concern for which they had undertaken recent advocacy work. As expected, respondents identified a wide range concerns, but they can be roughly divided into five groups: diversity and development; strengthening the cultural sector; arts education and arts disciplines; environment and urban planning; and socio-cultural issues and rights.

Diversity and development	
culture and sustainable development	Cátedra UNESCO de Polítcas Culturales y Cooperación, EUNIC, IFACCA, IRMO, InSEA, UCLG, WDA.
cultural diversity	El-Nahr, U40, IRMO, IETM
Culture in post-2015 UN agenda	IMC, IFACCA, IFCCD
intercultural dialogue	IRMO
multilingualism	EUNIC
Strengthening the cultural sector	
cultural policy	Arterial Network, CDN, Cultural Innovators, IFACCA, UCLG, IETM
arts universities and the world of work	ELIA
culture in external relations	EUNIC
creative industries and arts education	ELIA
digital content and entrepreneurship	Colombian Telecommunication and Information Technologies
funding	Res Artis, IETM, IFCCD, IMC, On the Move.
intellectual property rights	Arterial Network, NEMO
mobility and visas	Res Artis, On the Move, EUNIC, FACE, Pearle, IETM
taxation and status of the artist	Pearle, NPN, IETM
Arts education and arts disciplines	
arts education	IMC, WDA, InSEA, ISME, EFNYO
dance	Croatian Institute for Movement and Dance
music – different types	Europa Cantat, ISME, EFNYO
Environment and urban planning	
creative cities	Think City
environment	IFACCA, On the Move, IETM
urban planning	Think City, ELIA, UCLG, IETM
Socio-cultural issues and rights	
civil society	Arterial Network, Trans Halles Europe
community engagement	ISME, IETM
culture and conflict	EUNIC
ebola virus	Free label
freedom of expression	IFACCA, Drik, IETM
gender	El-Nahr, Mujeres x la Cultura, IETM
female circumcision	Free label
racial justice	NPN
youth and art/culture	Afroturk, IMC, El-Nahr

Communication tools

Social media and websites are clearly the most used communication tools, with nearly all of the surveyed networks active in this field. Responses show that direct print marketing is less useful, with only 26% of the networks using print. This mainly corresponds to small membership organisations. Other tools used by networks include public information sessions, personal contact, direct email communication, publications, conferences, member platforms, intranets and targeted communications via a database advocacy lists.

Value	Count	Percent
Website	47	91
Social media	46	87
Newsletter	39	74
Brochures	29	54
Direct email marketing	28	52
Other	19	37
Direct print marketing	14	26
Total answers	51	

Examples of Advocacy Campaigns

Cultural networks often describe their advocacy work as 'having a voice' through the means of arts and culture, which they use to advocate for the sector or important socio-political issues. The following case studies provide examples of the types of advocacy work being done by cultural networks. The selection is not exclusive and is meant to represent a diversity of issues and regions.

Artwatch Africa
Arterial Network

> *'Artwatch Africa empowers local civil society actors within the arts, cultural, human rights and related sectors to promote and defend the rights of artists and contribute to democracy building within Africa.'*

Artwatch Africa asserts, promotes and defends artist rights and freedom of creative expression for artists and cultural practitioners in Africa. Arterial Network has conducted Artwatch Africa human and artist rights workshops to empower cultural practitioners in 23 countries.

The specific objectives of the programme are to monitor the contravention of freedom of expression in the arts in all African countries, raise awareness nationally, regionally and continentally, and mobilise attention and support for artists and creative entities that experience suppression of their rights to freedom of expression.

Arterial Network has also undertaken numerous activities within Advocacy through the Arts, including the recording of a Right to Life song by 13 artists from 11 West African countries, which has subsequently been shortlisted for the Index on Censorship Award.

Artwatch Africa addresses equitable access to resources and opportunities, provision of infrastructure, legal support mechanisms, copyright and intellectual property, cultural diversity, culture in formal and informal education systems.

Tools used
Workshops, seminars, public activities, stakeholder engagement, media presence, and the establishment of monitoring and information dissemination systems.

CINBees 2015
Cultural Innovation Network

CINBees consists of interviews with cultural professionals, organisations and institutions about cultural policy and the cultural sector, which evaluate, present and compare results in the cultural field and arts sector in the Euro-MENA region. Cultural Innovators Network's description of the programme:

the 21st century is witnessing important happenings which mobilise grassroots and the merge of different social and economic backgrounds. Hence, we will bring decision makers together in search of innovative ideas at the international negotiation table. Interaction and communication are inevitable and conflict is immanent to both. The main issue raised here is the question of how to deal with conflicts which arise from cultural differences and how to foster the culture sector so as to provide innovative solutions which enable mutual existence, dialogue and understanding at the local, international and diplomatic level. CIN will contribute to this significant issue by conducting a journalistic field research in different countries aspiring to create solutions instead of only being critical about the status quo. When dealing with these issues we are aware of culture not being static but changing according to recent circumstances. Culture determines how people interact with each other and we are looking for new ways of co-existences.

Tools used
Capacity building workshops on cultural policy and journalism and Cultural Innovation Days (CIDs).

Jubilee 2020
HowlRound

Jubilee 2020 is an advocacy campaign for theatres in the USA to produce a season of underrepresented and marginalised theatre makers, such as women, minorities, and people with disability.

More information can be found at: http://howlround.com/welcome-to-the-jubilee

Copyright Reforms
International Federation of Coalitions for Cultural Diversity

In 2015, the International Federation of Coalitions for Cultural Diversity brought together legal experts, professors and students of law to promote better understanding of new copyright reforms. The broad objective was to help to established but also aspiring creators better understand their rights.

Tools used
Short-form communication tools written in plain and practical language, both in print and social media aimed at the 20,000 creators and 2,000 businesses that are members of the 31 associations of cultural professionals that from the Canadian Coalition for Cultural Diversity.

MusXchange 2015-17
European Federation of National Youth Orchestras

The MusXchange project involves advocacy and raising awareness of the new generation of musical youth and excellence in Europe, and 'their commitment to audiences and innovation based on the entrepreneurial mindset of the "whole musician"'. The project involves 11 full partners, and 28 further partners, from 34 countries working together for a duration of 24 months.

Tools used
Exchanges: sending/hosting 154 musicians to/from partners orchestras to work in joint orchestra projects.
Training: workshops, incubators programmes, peer-learning activities. Issues include music training and innovation to audience building and entrepreneurship.
Professionalisation: internships for musicians with professional orchestras.
Bi-lateral project focusing on audiences and outreach activities.
Site visits: short-term training session on different themes (including orchestra management, audience engagement).
Manager training: working groups and training for managers and trainers on different themes.

No More
Drik Picture Library Ltd

In 2010 Drik Picture Library launched its campaign 'No more' to highlight injustice and repression. The campaign started with an exhibition on extrajudicial killings called "crossfire" and resulted in regular artistic events regarding the situation of garment workers and 'political' disappearances. Crossfire was a conceptual show '*depicting what those killed in crossfire might have seen in their dying moments*´. The show was closed down by riot police, but was reopened after Drik challenged the government in court, supported by the public who protested in the streets. The work was featured in the New York Times and Tate Modern, and was used on the covers of Amnesty International and Human Rights Watch publications. The organisation reported a temporary decline in killings.

In 2013, the Drik exhibition ´Murder, not tragedy' highlighted the situation of garment workers after the collapse of the Rana Plaza factory that left 1,100 people dead and 2,500 injured. Drik invited photographers, activists and other artists to submit work and register their protest.

The Future We Want Includes Culture
In 2015, seven global cultural networks launched an international campaign – The Future We Want Includes Culture – which championed for the inclusion of culture in the post-2015 Sustainable Development Goals. In the lead up to the United Nations' Special Summit on Sustainable Development in September 2015, the networks released a joint communique and campaign to attract signatures in favour of the inclusion of culture in the new Development Goals. The communique identified the achievements and limitations of the new Sustainable Development Goals, and set the agenda for the campaign's future activities.

Challenges and opportunities

The third part of the survey investigated the changing role of cultural networks and what lies ahead. Respondents were asked about the purpose, challenges, and relevance of cultural networks: the responses to this part of the survey were slightly less thorough than the more descriptive and operational sections.

More than three quarters of the respondents feel that cultural networks are now more relevant than they have previously been. Four respondents felt that networks are now less relevant; these respondents represent small or medium sized organisations.

Value	Count	%
They are more relevant now than before	34	77
They are less relevant now than before	4	9
No substantial change	6	14
Total answers	44	

Relevance of Networks

- They are more relevant now than before (77%)
- They are less relevant now than before (9%)
- No substantial change (14%)
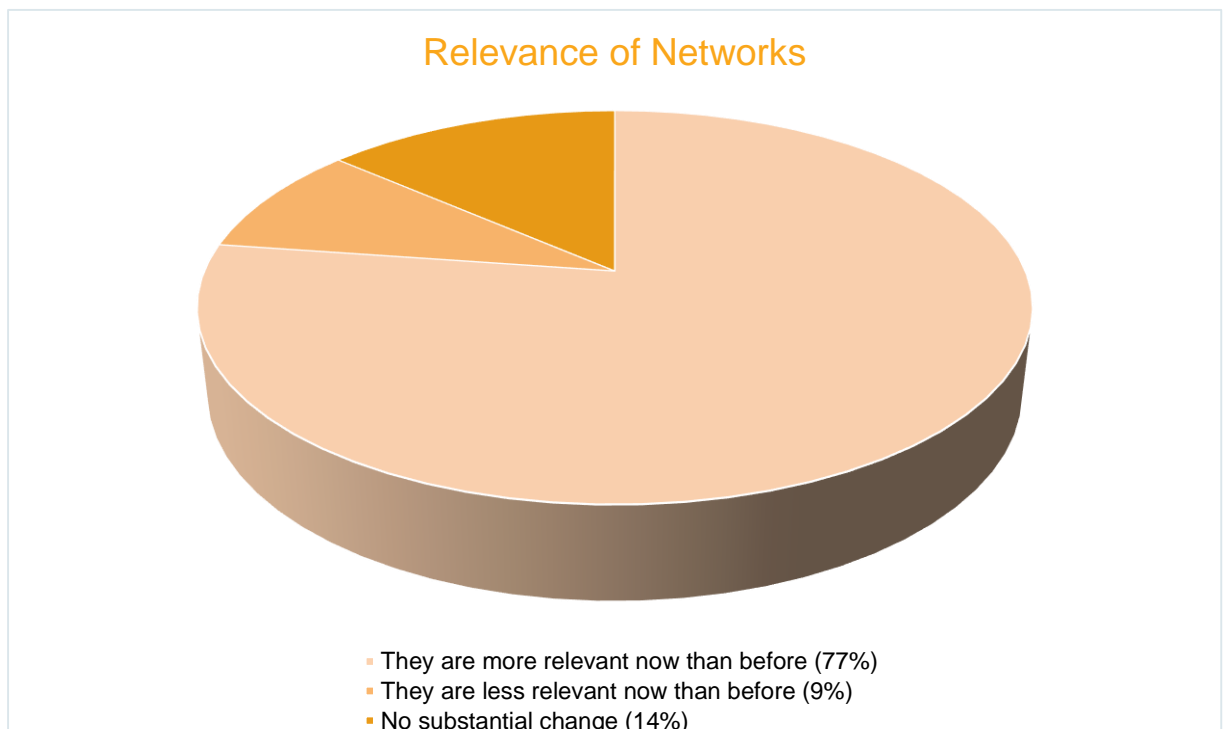
Purpose of international culture networks

'The main purpose of networks is to build consensus between members and partners on a common narrative, supported by evidence-based research that serves to mobilize others to join and take action."

The respondents who believe that cultural networks are now more relevant also seem to believe that there is a specific role and mission for them to fulfil. Their responses include purposes such as:

- to share knowledge
- facilitate the learning from peers
- facilitate circulation of art and culture
- awareness-raising of the importance of arts and culture
- enable communication with all members of the public
- share information, ideas and initiatives
- learn from others
- advise, host and mediate
- build expertise, knowhow and knowledge
- facilitate experimentation, new ideas and innovation
- facilitate cooperation and create platforms
- build understanding, empathy
- ensure social justice and change
- respond to new challenges
- strengthen the cultural sector and professionalisation
- develop international communication and joint projects
- provide training and capacity-building
- provide added-value and evidence-based information, activities, services to members
- provide skills of project management, cultural marketing, foreign languages
- connect isolated but related activities through virtual and real means
- speak with an authoritative voice and create common narratives/strategies
- create critical mass and act collectively when needed
- create opportunities that otherwise would not be possible
- be enthusiastic, dynamic, creative, inclusive, experimental, inspiring, adaptable to all situations, open minded.

Networks have an important position in redefining global communication and cooperation'[26]

Respondents that believe there have been no significant changes in the relevance of cultural networks proposed fairly standard and static purposes, such as:

- advocacy
- access to arts and culture to all
- exchange of best practices
- expertise
- connecting cultural leaders
- inspiration
- support and strengthen the cultural field
- support the members of the network and the field in ways that benefit all.

Culture makes me who I am and it gives me the opportunity to express myself. That is why I love interculturality, so that I can see the value of other cultures. With cultural networks I believe this world will be a better place, because I will understand and respect your culture[27]

Respondents that believe cultural networks are less relevant than they have previously been gave more operational or practice-based description of their purpose. These replies include:

- continuity
- human resources
- commitment
- connecting professionals
- advocacy and awareness-raising
- information sharing and promotion of arts and culture.

Cultural networks give a sense of belonging[28]

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[26] Respondent who believes networks are more relevant now than they were five to 10 years ago.
[27] Respondent from Africa that believes that cultural networks are less important now than they were five to 10 years ago.
[28] respondent who thinks that there is no significant change in the relevance of cultural networks

Challenges for international culture networks

Financial difficulty and economic uncertainty clearly represent the main challenges to cultural networks. Nearly all of the respondents listed funding as an essential element for the satisfactory functioning of networks. Many of the responses included specific information on the changing criteria of funders, selection processes and requirements of international donors. Diminshing funding and limited sources of income is a tangible test for most of the respondent networks. For many organisations, this has meant a complete overhaul of their financial management plan, or the adoption of new business models. Many organisations are also undertaking fundraising events, crowdfunding and service-based activities in an attempt to balance value for money for members and the requirements of the network.

In relation to other challenges, there is no significant difference between respondents that believe networks are more relevant and those that believe they are less relevant. Unsurprisingly, respondents view the challenges faced by networks predominantly from the situation of their own network, and often from a regional perspective.

The main challenges that networks face can be divided into three groups:

Internal challenges

These relate to the working methods and internal operations of cultural networks and include:

- staff-related and leadership issues such as ensuring continuity
- adequate planning and maintaining focus on main mission and campaigns
- communicating in innovative language and avoiding repetition
- working in a project-orientated environment and balancing membership-driven and mission-driven decisions
- excessive institutionalisation
- reaching every member, particularly as members are different and have different needs
- sustaining innovation and capacity building
- inspiring members and maintaining the network dynamics
- staying relevant to members and keeping the focus of the work
- workload of involved individuals
- operational handicaps such as lack of capacity or certain skills were also cited by some respondents (for example English language skills).

External challenges

These are linked to the operational environment of networks and include:

- funding, travel grants, and other financial means
- socio-political changes and repression
- changes in attitude to sponsorship
- working in diverse settings and environments with different cultural codes
- developing forms of collaboration
- conflict of interest when the values of sponsors differ from the values of the organisation
- environmental impact of mobility
- connecting with stakeholders from other sectors
- contributing effectively to policy-making
- audience development
- lack of knowledge among politicians and the general public about the positive impact of arts and culture in society and the results of investment in the arts
- a lack of global networking opportunities and difficulty of identifying peers were also identified as issues by three respondents from small organisations.

Identifying and maintaining members, partners and stakeholders

Respondents mentioned challenges related to

- communicating with the public
- delivering the right messages
- reaching out to new constituencies
- developing and maintaining authenticity or specificity
- meeting growing requests from members to have 'value for money'[29] was also mentioned by some respondents.

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[29] One respondent addressed the shift of funding from funding networks to funding network activities. The respondent states: 'it may be dramatic as a sign of times that cultural policy has become so market oriented. But at the same time members nowadays also request concrete "value for money": service, expertise, training, useful knowledge (or touring opportunities).'The respondent continues that: "In line with the 'return on investment' tendency more and more policymakers fund small networks focused on co-creation of festivals/productions more sexy than those large diverse networks working on the improvement of the conditions/capacity building'.

Dealing with these challenges
Respondents highlighted the following methods for dealing with these challenges:

Internal challenges

- testing and developing new organisational and business models
- training young leaders
- professionalisation of staff
- offering an inspiring and rewarding working environment to attract and retain trained professionals.
- staying focused and listening to the needs of the members
- evaluating and reviewing activities
- focusing on principal functions
- building capacity for staff on different types of expertise
- measuring impact.

External challenges

- developing and identifying global partnerships
- advocating the importance of the work in order to attract funding
- developing joint projects, understanding and respecting the partnerships work
- investing in training, capacity-building, awareness raising and strong communication
- being innovative.

Identifying and maintaining members, partners and stakeholders

- building and maintaining a strong membership base and strategic partnerships with frequent communication and evaluating the activities and success of the network (several networks through a membership survey)
- identifying relevant and current topics that are of interest to members|
- adopting new ways of carrying out activities
- developing communication tools
- becoming more service oriented.

The networks also seek to expand their membership, establish regional or sub-groups to reflect the specific needs of different members, and focus on social media as means of outreach.

Staying relevant to members is one of the core objectives of networks. Nearly all of the respondents expressed great preparedness to serve their membership and to find the best ways to reflect their needs and expectations. Responding networks stated that they aim to listen to members, meet regularly, provide different services (for example capacity building, translation, technical assistance) and help members to carry out their work.

One of the main ways in which networks listen to their members is through regular feedback from member surveys and assessment meetings. Six networks said they use external evaluators, and some measure impact, and many use project-specific assessment tools. Social media plays an important role in helping networks keep in touch with members, and connecting them with each other and the organisation. Some establish smaller working groups that communicate through social media, and measuring traffic on members-only sites allows networks to evaluate the effectiveness of their communications.

Some networks expressed more conceptual methods for ensuring they can best serve their members, for example by adapting to changing contexts, undertaking research, and staying informed about what is happening in the sector and the world.

Finally, maintaining strong value-based core and working ethics is important for many networks, including being transparent, accountable, honest and fair, and enhancing justice, integrity, honesty and participatory democracy. One respondent expressed their goal as 'trying to stay unique'.

What lies ahead

'Always be one/several steps ahead in discussing tomorrow's reality.'[30]

The last part of the survey investigated how networks perceive their future, the changes they anticipate, the elements that could contribute to their success, and how the relevance of cultural networks can be maintained, both to their members and the general public.

In general, the organisations see their future in a positive light. Many expect to continue with their current mission and objectives, while evolving new forms of communication and programming. The networks expect to grow in size and membership, at both international and regional levels. They also expect to take advantage of digital technology and social media. Some networks identified clear thematic objectives such as advocacy and shared projects. There is also a sense that networks believe in the need to conduct more self-evaluation regarding how they reach their members and public, the best means of communication, making messages clearer and adapting to new environments.

'The role of Cultural Networks is becoming increasingly important as governments recognise their obligation to include such networks in decision-making and implementation processes, and it is even more important in instances where governments do not give such recognition, as is the case in many countries in Africa'.

Many of the organisations seem to have a strong sense of service to their members or the public/cultural sector in general, and staying relevant by responding to their needs and expectations. This means using different methods to evaluate, assess and receive feedback on how they are meeting the network's objectives, managing programmes and providing different services, ideas and initiatives. The networks also foresee that staying relevant will require that they offer new content, are up to date with different socio-political issues, and produce research and services that contribute to international cultural cooperation.

'Even if sometimes networks can be criticised because they seem old school types of gatherings (at least from a European perspective), no meetings will end without re-emphasizing the fact that direct interaction are needed between peers and people working in the same line of work. Hence the need for networks and their necessary adaptation to today's (inter-connected) needs.'

Some networks see themselves as increasingly democratic structures with equal partnership between peers, rather than a top-down dynamic. This includes the idea of transforming from a traditional network structure into a more dynamic platform.

'I would like to add that cultural networks are authentic expressions of change. Unfortunately, it is not sufficiently accepted'

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[30] Respondent from Africa

The main factors that respondents consider as contributing to their future success mostly relate to funding, but also to partnerships and communication. Keys for future success include:

- financial (long-term) stability
- financial savviness (ability to work with low operating costs, adopting new business and management models)
- new staff members and coordination teams
- collaboration with other networks and stakeholders
- face-to-face contact and direct contact with members
- capacity to travel
- responding to the needs, expectations and realities of the members
- strong branding and communication
- facilities and equipment
- equal and active engagement of members
- selectiveness in focusing on work to avoid overload
- capacity-building
- strategic partnerships
- strong communication and use of technology
- forward-thinking and self-innovation.

´Being part of a network, networking and learning is needed in every sector'

Table 1: Staff, membership and main source of funding

Organisation	F/T staff	Membership			Main sources of funding %				Region(s) of activity					
		S	M	L	Funders	Service	Members	Other	Africa	Americas	Asia	Europe	Mid East	Pacific
Afroturk	5	•			50			50	•		•			
Arterial Network	9			•	95				•					
Bang-Bang	5	•			40			40			•	•		
BJCEM	4			•	40				•			•	•	
Cambodian Living Arts	20		•		75					•	•	•		
Cátedra UNESCO de Políticas Cultural y Cooperación	5	•			75					•				
Citi Entertainment Network	5		•		40						•	•		
Colombian Telecommunication and Information Technologies	600			•						•				
Croatian Institute for Movement and Dance	3		•		49							•		
Cultural Development Network	2.4	•			85									•
Cultural Innovators Network	3.5		•		100							•	•	
Culture Action Europe	5			•								•		
Culture-bis	1			•		100						•		
Culture Funding Watch	2	•				60							•	
Dansearena nord	4		•		98							•		
Drik Picture Library Ltd	45			•		80			•	•	•	•	•	
European League of Institutes of the Arts	4.3			•			70					•		

Organisation	F/T staff	Membership			Main sources of funding %				Region(s) of activity					
		S	M	L	Funders	Service	Members	Other	Africa	Americas	Asia	Europe	Mid East	Pacific
El-Nahr Ngo for Culture and Development	7	•			50-60								•	
European Network of Cultural Centres	3		•				91.4				•	•		
European Union National Institutes of Culture Network	4			•			66		•	•	•	•	•	•
Europa Cantat - European Choral Association	3			•			62					•		
European Federation of National Youth Orchestras	2		•		80				•	•	•	•	•	
Fresh Arts Coalition Europe	0			•			90					•		
free label	10		•				80	•						
HowlRound	5			•	80				•	•	•	•	•	•
International Drama Theatre and Education Association	0			•					•	•	•	•		•
IETM	5.6			•	50				•	•	•	•	•	•
Inc	1	•					84					•		
IN SITU Network – lieux publics	17		•		80							•		
International Federation of Arts Councils and Culture Agencies	5			•			84		•	•	•	•	•	•
International Federation of Coalitions for Cultural Diversity	3			•	60				•	•	•	•	•	•
International Music Council	2			•			33		•	•	•	•	•	•
International Society for Education through art	0			•			100		•	•	•	•	•	•
International Society for Music Education	1.5			•			33	33	•	•	•	•	•	•

Organisation	F/T staff	Membership			Main sources of funding %				Region(s) of activity					
		S	M	L	Funders	Service	Members	Other	Africa	Americas	Asia	Europe	Mid East	Pacific
IRMO/Culturelink	1.5			•				60	•	•	•	•		
MaguaRED	6			•										
Mujeres x la Cultura	0			•				100		•				
National Performance Network	12			•	83.6					•	•			
NEMO	3			•	70							•		
On the Move	0		•			66			•	•	•	•	•	•
Opera Europa	5			•			100					•		
Pearle* Live Performance Europe	1.5			•			90					•		
Proyecta Cultura	0	•						100	•			•		
Red Española de Centros Culturales (SNCC)	1				56							•		
Res Artis	1.2			•			90		•	•	•	•	•	•
Think City	24	•			100						•			
Townhouse	16				100				•	•		•	•	
Trans Europe Halles	3.5			•	60							•		
U40 Network ´Cultural Diversity 2030	0		•		Inactive				•	•	•	•	•	
UCLG (Agenda 21 for Culture)	2.5			•		50			•	•		•		
World Dance Alliance	0			•			100			•	•	•		•

Table 2: Network Activities

Organisation	Networking	Research / knowledge sharing	Capacity building	Advocacy	Other
Afroturk	•	•	•	•	•
Arterial Network	•	•	•	•	•
Bang-Bang	•			•	•
BJCEM	•				
Cambodian Living Arts	•	•	•	•	
Cátedra UNESCO de Políticas Cultural y Cooperación		•	•		
Citi Entertainment Network	•	•	•		
Colombian Telecommunication and Information Technologies	•	•	•		
Croatian Institute for Movement and Dance	•	•			•
Cultural Development Network	•	•	•	•	
Cultural Innovators Network	•		•	•	
Culture Action Europe	•	•	•	•	
Culture-bis	•	•			•
Culture Funding Watch	•	•	•	•	
Dansearena nord	•	•	•	•	
Drik Picture Library Ltd				•	•
European League of Institutes of the Arts	•	•	•	•	•

Organisation	Networking	Research / knowledge sharing	Capacity building	Advocacy	Other
El-Nahr Ngo for Culture and Development	•		•	•	
European Network of Cultural Centres	•	•	•	•	•
European Union National Institutes of Culture Network	•	•	•	•	•
Europa Cantat - European Choral Association	•	•	•		
European Federation of National Youth Orchestras	•	•	•	•	•
Fresh Arts Coalition Europe	•	•	•		•
free label	•	•	•	•	
HowlRound	•	•	•	•	•
International Drama Theatre and Education Association	•	•		•	
IETM	•	•	•	•	
Inc	•	•			•
IN SITU Network – lieux publics	•		•		•
International Federation of Arts Councils and Culture Agencies	•	•	•	•	
International Federation of Coalitions for Cultural Diversity	•	•	•	•	•
International Music Council	•	•	•	•	•
International Society for Education through art	•	•	•	•	
International Society for Music Education	•	•	•	•	•

Organisation	Networking	Research / knowledge sharing	Capacity building	Advocacy	Other
IRMO/Culturelink	•	•			
MaguaRED	•				
Mujeres x la Cultura	•	•	•		
National Performance Network	•	•	•	•	•
NEMO	•	•	•	•	
On the Move		•	•	•	•
Opera Europa	•	•	•	•	
Pearle* Live Performance Europe	•	•	•	•	•
Proyecta Cultura	•	•	•		•
Red Española de Centros Culturales (SNCC)	•	•	•		
Res Artis	•	•	•	•	•
Think City	•	•	•	•	•
Townhouse		•	•	•	
Trans Europe Halles	•	•	•	•	•
U40 Network ´Cultural Diversity 2030	•	•	•	•	
UCLG (Agenda 21 for Culture)	•	•	•	•	
World Dance Alliance	•	•	•	•	•

Table 3: Communication tools

Organisation	Website	Social media	Newsletter	Brochures	Direct email marketing	Direct print marketing	Other
Afroturk	•	•	•	•	•	•	•
Arterial Network	•	•	•	•	•	•	
Bang-Bang		•		•	•	•	
BJCEM	•	•	•	•	•		
Cambodian Living Arts	•	•	•				
Cátedra UNESCO de Políticas Cultural y Cooperación	•	•					
Citi Entertainment Network	•	•			•	•	
Colombian Telecommunication and Information Technologies	•	•			•		
Croatian Institute for Movement and Dance		•			•		
Cultural Development Network	•		•		•	•	•
Cultural Innovators Network	•	•	•	•	•	•	
Culture Action Europe	•	•	•	•	•		•
Culture-bis							
Culture Funding Watch	•	•	•			•	
Dansearena nord	•	•	•	•			
Drik Picture Library Ltd	•	•	•	•	•		•
European League of Institutes of the Arts	•	•	•	•	•		•

Organisation	Website	Social media	Newsletter	Brochures	Direct email marketing	Direct print marketing	Other
El-Nahr Ngo for Culture and Development		•		•	•		
European Network of Cultural Centres	•	•	•	•			
European Union National Institutes of Culture Network	•	•	•	•			•
Europa Cantat - European Choral Association	•	•	•	•	•	•	•
European Federation of National Youth Orchestras	•	•	•	•			
Fresh Arts Coalition Europe	•	•	•		•		
free label		•	•	•			
HowlRound	•	•			•		
International Drama Theatre and Education Association	•		•				
IETM	•	•	•	•	•		•
Inc	•		•				•
IN SITU Network – lieux publics	•	•	•	•	•		
International Federation of Arts Councils & Culture Agencies	•	•	•	•	•	•	
International Federation of Coalitions for Cultural Diversity	•	•	•	•			•
International Music Council	•	•	•	•	•		•
International Society for Education through art	•	•	•	•			
International Society for Music Education	•	•	•	•			

Organisation	Website	Social media	Newsletter	Brochures	Direct email marketing	Direct print marketing	Other
IRMO/Culturelink	•		•				
MaguaRED	•	•	•				
Mujeres x la Cultura	•	•					•
National Performance Network	•	•	•		•		•
NEMO	•	•	•	•	•		
On the Move	•	•	•				•
Opera Europa	•	•	•		•	•	
Pearle* Live Performance Europe	•	•	•	•	•		•
Proyecta Cultura	•	•					
Red Española de Centros Culturales (SNCC)	•		•	•	•		
Res Artis	•	•	•				
Think City							
Townhouse	•	•		•		•	
Trans Europe Halles	•		•	•		•	
U40 Network ´Cultural Diversity 2030	•	•	•	•	•	•	
UCLG (Agenda 21 for Culture)	•	•			•		
World Dance Alliance	•	•	•	•			

Table 4: Network Activities – Research

Organisation	Collaborates w/ other orgs on research	Shares others' research w/ the public	Collaborates w/ members on research	Carries out research	Publishes research for the public	Shares others' research w/ members	Publishes members' only research	Other
Afroturk	•	•	•		•	•	•	•
Arterial Network	•	•	•	•	•	•		
Bang-Bang	•		•					
BJCEM								
Cambodian Living Arts	•			•	•			
Cátedra UNESCO de Políticas Cultural y Cooperación	•		•	•				
Citi Entertainment Network	•	•				•		
Colombian Telecommunication and Information Technologies		•		•				
Croatian Institute for Movement and Dance	•	•	•		•	•		
Cultural Development Network	•	•	•	•	•	•		
Cultural Innovators Network	•	•	•	•	•			
Culture Action Europe								
Culture-bis								
Culture Funding Watch	•	•	•	•	•	•	•	
Dansearena nord		•			•			•
Drik Picture Library Ltd	•		•	•	•			•
European League of Institutes of the Arts	•		•	•	•	•		

Organisation	Collaborates w/ other orgs on research	Shares others' research w/ the public	Collaborates w/ members on research	Carries out research	Publishes research for the public	Shares others' research w/ members	Publishes members' only research	Other
El-Nahr Ngo for Culture and Development	•	•		•				
European Network of Cultural Centres		•	•			•		•
European Union National Institutes of Culture Network	•	•	•	•	•	•	•	
Europa Cantat - European Choral Association	•	•		•	•			•
European Federation of National Youth Orchestras	•		•	•		•	•	
Fresh Arts Coalition Europe	•	•	•			•		
free label	•		•		•	•		
HowlRound		•						
International Drama Theatre and Education Association			•		•			
IETM	•	•	•	•	•	•		•
Inc	•	•	•	•			•	
IN SITU Network – lieux publics	•		•		•	•		
International Federation of Arts Councils & Culture Agencies	•	•	•	•	•	•	•	•
International Federation of Coalitions for Cultural Diversity	•	•		•	•	•		
International Music Council	•	•	•	•	•	•		
International Society for Education through art		•			•	•		
International Society for Music Education	•	•		•				

Organisation	Collaborates w/ other orgs on research	Shares others' research w/ the public	Collaborates w/ members on research	Carries out research	Publishes research for the public	Shares others' research w/ members	Publishes members' only research	Other
IRMO/Culturelink	•	•	•	•	•	•		
MaguaRED								
Mujeres x la Cultura				•				•
National Performance Network	•	•	•	•	•	•		
NEMO	•	•		•	•			
On the Move	•	•	•	•	•	•		
Opera Europa		•	•	•			•	
Pearle* Live Performance Europe	•	•	•	•	•	•	•	
Proyecta Cultura								
Red Española de Centros Culturales (SNCC)	•	•		•	•	•	•	
Res Artis	•	•	•		•	•		
Think City	•	•	•	•	•	•	•	
Townhouse								
Trans Europe Halles	•	•	•	•	•	•		
U40 Network ´Cultural Diversity 2030	•	•	•			•		
UCLG (Agenda 21 for Culture)	•	•	•	•	•			
World Dance Alliance	•	•	•	•	•	•		

Table 5: Network Activities – Capacity Building

Organisation	Training seminars (face to face)	Providing good practice guides & briefing materials	Mentoring programmes	One-on-one training	Webinars	Other
Afroturk	•	•	•	•	•	
Arterial Network	•	•	•			
Bang-Bang	•		•			
BJCEM						
Cambodian Living Arts	•	•				
Cátedra UNESCO de Políticas Cultural y Cooperación	•	•		•		
Citi Entertainment Network	•		•	•		
Colombian Telecommunication and Information Technologies	•		•	•		
Croatian Institute for Movement and Dance	•		•			
Cultural Development Network	•	•	•			•
Cultural Innovators Network	•	•	•		•	
Culture Action Europe						
Culture-bis						
Culture Funding Watch	•	•	•	•		
Dansearena nord	•	•	•	•		
Drik Picture Library Ltd	•	•	•	•		•
European League of Institutes of the Arts	•	•				

Organisation	Training seminars (face to face)	Providing good practice guides & briefing materials	Mentoring programmes	One-on-one training	Webinars	Other
El-Nahr Ngo for Culture and Development	•		•			
European Network of Cultural Centres	•		•			
European Union National Institutes of Culture Network	•	•	•	•	•	
Europa Cantat - European Choral Association	•	•				•
European Federation of National Youth Orchestras	•	•	•			
Fresh Arts Coalition Europe	•					•
free label	•	•		•		
HowlRound	•	•	•	•	•	
International Drama Theatre and Education Association						
IETM	•	•	•	•		
Inc	•					
IN SITU Network – lieux publics	•	•	•			
International Federation of Arts Councils & Culture Agencies		•			•	
International Federation of Coalitions for Cultural Diversity	•	•				•
International Music Council	•	•				•
International Society for Education through art	•					
International Society for Music Education	•	•			•	•

Organisation	Training seminars (face to face)	Providing good practice guides & briefing materials	Mentoring programmes	One-on-one training	Webinars	Other
IRMO/Culturelink	•		•			
MaguaRED						
Mujeres x la Cultura	•	•	•			•
National Performance Network	•	•	•		•	•
NEMO	•	•			•	
On the Move	•	•		•		•
Opera Europa	•	•				
Pearle* Live Performance Europe	•	•				•
Proyecta Cultura						
Red Española de Centros Culturales (SNCC)	•	•		•		
Res Artis	•	•				
Think City	•	•	•			
Townhouse						
Trans Europe Halles	•	•	•	•		•
U40 Network ´Cultural Diversity 2030	•	•				
UCLG (Agenda 21 for Culture)	•	•	•			
World Dance Alliance						

Respondents to the survey

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Marco Alfieri	Communication Officer, BJCEM Biennale des jeunes créuteurs de l'Europe et de la Méditerranée
Margaret Barrett	Immediate past president International Society for Music Education
Ouafa Belgacem	CEO Culture Funding Watch
Romina Bianchini	Coordinator Mujeres x la Cultura
Romina Bianchini	Coordinator Proyecta Cultura
Ariane Bieou	Project Manager IN SITU Network - lieux publics
Sylvine Bois-Choussy	Coordinator European Network of Cultural Centres (ENCC)
Renate Böck	President European Federation of National Youth Orchestras
Ralph Buck	Chair, Education and Training Network World Dance Alliance
Gemma Carbó Ribugent	Director Cátedra UNESCO de Políticas Culturales y Cooperación Universidad de Girona
Biserka Cvjeticanin	Director of Culturelink IRMO/Culturelink
Anita Debaere	Director Pearle* - Live Performance Europe
Jaime de Greiff	Webmaster MaguaRED, primera infancia y cultura en la web (Ministerio de Cultura)
Carla Delfos	Executive Director European League of Institutes of the Arts (ELIA)
Kim Dunphy	Research Program Manager Cultural Development Network
Silja Fischer	Secretary General International Music Council
Yohann Floch	President FACE – Fresh Arts Coalition Europe

Zurab Gavtadze	Director Arts Council Georgia	
Sonja Greiner	Secretary General European Choral Association – Europa Cantat	
Franck Hailey	President inc	
Katherine Heid	Head of political development Culture Action Europe	
Rita Irwin	Past President International Society for Education through Art	
Audrey Jungers	Manager Opera Europa	
Dina Kalafi	Cultural Manager & AiR Program Manager Townhouse	
Sumer Singh Kashyap	Director Citi Entertainment Network	
Neil Jin Keong Khor	Chief Operating Officer Think City	
Lina Kirjazovaite	Crossroads for Culture Project Manager EUNIC Global (European Union Institutes of Culture Network)	
Annamari Laaksonen	Research Manager International Federation of Arts Councils and Culture Agencie	
Christophe Le Du	Founder/Director Culture-bis	
Marie Le Sourd	Secretary General On the Move	
Ana López Meseguer	Coordinator Red Española de Centros Culturales (SNCC)	
Susanne Naess Nielsen	Director Dansearena nord	
Bocar Niang	Entrepreneur artist Free label	
Manuel Pachon	Adviser Colombian Telecommunication and Information Technologies	
Julia Pagel	Secretary General NEMO	
Robin Pascoe	President International Drama Theatre and Education Association (IDEA)	

Jordi Pascual	Coordinator UCLG – Agenda 21 for Culture
Birgitta Persson	Secretary General Trans Europe Halles
Phlouen Prim	Executive Director Cambodian Living Arts
Mennatallah Ramadan	Executive Manager El-Nahr Ngo for Culture and Development
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Peter Rorvik	Secretary General Arterial Network
Seca Boca Sisse	Secretary General Afroturk
Natalie Soysa	Curator BANG-BANG
Amy Stevenson	Administration and Research Officer Cultural Development Network
Anna Steinkamp	Head, Task Force "World Heritage Committee 2015/Coordinator of the U40 Network "Cultural Diversity 2030", German Commission for UNESCO
Ayse Taspinar	Communication and PR Manager Cultural Innovators Network
Charles Vallerand	General Secretary International Federation of Coalitions for Cultural Diversity
Nan van Houte	Secretary General IETM
Mark Vennegoor	Managing Director Res Artis
Matthew Vijay	Cultural Strategist HowlRound
MK Wegmann	President and CEO National Performance Network
Mirna Zagar	Artistic Director Croatian Institute for Movement and Dance

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APPENDIX 1: Vision and Objectives

VISION AND OBJECTIVES OF RESPONDING NETWORKS

Afroturk

An Africa fit for all; Arts and culture in exchange for peace, tolerance and non-violent.

Arterial Network

The vision of Arterial Network is of a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, human rights and democracy and to the eradication of poverty on the African continent.

BANG-BANG

To provide a healthy space for dynamic post-war Sri Lankan artists to perform and exhibit in Sri Lanka and internationally – specifically in visual arts & electronic music.

BJCEM, Biennale des jeunes créuteurs de l'Europe et de la Méditerranée

Bjcem, Biennale des jeunes créateurs de l'Europe et de la Méditerranée, is an international network founded in Sarajevo on July 2001, with a registered office in Brussels and an executive one in Turin. It includes more than 60 members and external partners from more than 20 countries, gathering together municipalities, state departments, foundations, as well as independent associations and cultural institutions. Bjcem is member of the Anna Lindh Foundation and of Culture Action Europe. Bjcem activities include:

- The organization of the Biennale of Young Artists from Europe and the Mediterranean, an event that gathers together hundreds of young talents in various disciplines, such as cinema, music, gastronomy, visual art, theatre, dance, literature. In its 30-years history, 17 Biennials have been organised, involving more than 10.000 young artists and over 700.000 visitors. In 2017, the 18° edition of the Biennale will be held in Tirana and Durres, Albania.

- The development and support of collaborative projects that involve the Network members, such as: residencies/workshops programs; transnational research paths; participatory processes of engagement and inclusion of local communities through the use of creativity; innovative strategies of audience development and engagement.

Cambodian Living Arts

By 2020, we envision a vibrant and dynamic cultural sector throughout Cambodia, with the arts as the country's national and international signature. Cambodian Living Arts will be a catalyst for this development. The successful transformation of Cambodia's cultural identity will be a model for other societies.

Cátedra UNESCO de Políticas Culturales y Cooperación Universidad de Girona

Research, training and cooperation in Culture and Development

Citi Entertainment Network

To promote art and culture

Colombian Telecommunication and Information Technologies

To build capacities for entrepreneurs in IT an Creative Industries

Croatian Institute for Movement and Dance
To provide support for the development of contemporary dance in Croatia, through a range of programs supporting choreographers and creative talent and operating an internationally acknowledged centre of dance, as a space which connects dance artists across sectors and borders, striving towards artistic excellence and providing inspiration for audiences to engage with contemporary dance.

Cultural Development Network
Goal CDN's advocacy for arts and support to local government and local communities is directed towards the goal of a culturally rich and vibrant Australian society. Policy Domain CDN operates within a framework that acknowledges five domains of public policy, civic, cultural, economic, ecological and social. CDN's purposes and goal align with the cultural domain: a culturally rich and vibrant community. At the same time, CDN acknowledges that cultural development activities impact on, and are impacted by, all policy domains. Objectives To achieve this goal CDN has identified three objectives that fall within the cultural domain. The objectives are key milestones along the way to achieving the goal. Increased capability of local government to support the cultural development in their local jurisdiction Increased leadership role of local communities in making and expressing their own culture through creative participation in the arts; Increased leadership by artists in cultural development projects in local government.

Cultural Innovators Network
CIN aims to promote cultural experimentation and innovation across borders, and sees creativity as a fundamental component of change.

Culture Action Europe
We believe that culture must be put at the heart of the public debate and decision-making. Because it is an essential component for societies that want to forge a better life for the current and future generations. We believe that Europe can be the cradle of a new sustainable and democratic society. Because in Europe we have all the needed cultural assets. And because the EU is the first attempt in history to build a common sovereignty as an act of peace and respect for the cultural diversity. We strive to be where decisions are taken in the EU, member states, local and regional governments, and international institutions. Because culture is a driving force for the democratic development of our societies and for their citizens' wellbeing. Because we want to make our voices heard whenever decisions that shape our lives are taken. We work to provide a place for the exchange of ideas, possibilities and debates that can improve societies and our daily life. Because we believe that many of us can act as multipliers for our collective and individual good. We are shifting from being a sector-oriented organisation to being an issue-driven one. Because cultural rights are fundamental human rights and as such should be understood, defended, advanced by any citizen. We want to combine our strengths. Because we are a group of committed citizens and practitioner, private and public organisations that join their forces to create the world we want to belong to.

Culture-bis
arts, culture & foreign languages

Culture Funding Watch
Cultural sector enforced with responsible and sustainable financial resources management

Dansearena nord
To be a centre for performing arts and dance in Northern Norway.

Drik Picture Library Ltd

We believe that all people are equal and have the right to achieve their full potential. Thus, we will fight for our freedom of speech, oppose the use of violence against people and nature and will not accept exploitation in any form. Education is of prime importance for Drik. Our commitment is to developing a sound commercial business in Bangladesh without exploiting people, using the best available techniques while placing minimum burden on earth resources.

ELIA

ELIA maintains a commitment to cultural diversity, social inclusion and the roles of art education and artists in our societies.

El-Nahr

Supporting and enhancing culture diversity within minorities communities, and marginalized areas using new worldwide method for development "Arts for Social Change"

EUNIC Global (European Union National Institutes of Culture Network)

EUNIC is the network of the European National Institutes for Culture. Formed in 2006, EUNIC is a recognised leader in culture cooperation governed by its 33 members from 27 countries and over 90 clusters based in different locations around the globe. EUNIC's members work in over 150 countries with over 2,000 branches and thousands of local partners. They work in the arts, language, youth, education, science, intercultural dialogue and development sectors. The members employ over 25,000 staff and have a combined turnover of more than €2.5bn. The EUNIC network is based on open cooperation and works in a bottom up NGO-style with a compact, independent and flexible administration.

European Choral Association – Europa Cantat

The vision of the European Choral Association – Europa Cantat is to be the leading pan-European non-profit organisation dedicated to education and cultural exchange among singers of all ages, especially among children and young people in the field of vocal music. The European Choral Association – Europa Cantat exists to encourage and increase greater understanding and cooperation between Europeans and world citizens by bringing them together in the common activity of singing, promoting the exchange and development of cultural heritage and education. We invest in capacity building and training, in connecting people from different communities and in raising awareness for the benefits of singing. We therefore help to strengthen the choral network and offer opportunities to people who like singing and learning from each other.

European Federation of National Youth Orchestras

EFNYO acts as an advocacy network and establishes a platform of communication and a framework for cooperation among the finest national and international youth orchestras and further networking partners in Europe and beyond.

European Network of Cultural Centres – ENCC

ENCC currently represents over 3000 cultural centres with more than 15.000 employees, thousands of volunteers and 40 million visitors per year in at least 15 countries. It has been selected by the European Commission as one of the 22 networks representing the Arts and cultural sector in Europe for 2014-2017. ENCC is organising diverse events contributing to the professional development of its members, the structuring of the sector, the development of cooperation and innovation at a European level: Travelling academy, BECC Staff exchange programme, Short Cuts conferences, etc. Among the network's working topics: Arts & Culture, Education and Lifelong learning, Territorial development, Digital dynamics.

FACE – Fresh Arts Coalition Europe

Fresh Arts Coalition Europe (FACE) is an international network of arts organisations that supports contemporary cross-disciplinary art forms and facilitates international collaboration. It covers fresh and ground-breaking practices such as live art, immersive or participatory projects, site-specific arts, contemporary circus, and physical and visual theatre. FACE activities take members to different regions of the world and connect them to experts in the arts, marketing and media. This strand is all about fresh ideas and fresh connections. FACE projects prototype new ideas and foster international collaboration. The focus is on inter-continental partnerships and experimental models of business and management. FACE members form a diverse, open-minded and generous network of organisations working in the arts. The membership helps steer the Coalition through their active participation.

Free label

Promotion of young talent in the region of Tambacounda and Senegal through our platforms Artistic and Cultural. Educational programs on civic and citizenship values of young people.

HowlRound

HowlRound is a set of online platforms (Journal, TV, Map) which exists to connect the isolated and siloed theatre communities by developing and stewarding "bottom-up" infrastructure for the field. HowlRound's cultural contribution to the field is its "commons-based peer produced" platforms and methodology.

IETM

Because we believe today's societies cannot do without contemporary performing arts IETM connects thousands of professionals worldwide and make them even stronger. IETM's mission is to be a highly dynamic, powerful, engaged and forward looking international network for the contemporary performing arts in Europe, protecting diversity in Europe's cultural landscape and connecting with other sectors and with contemporary arts communities across the globe. IETM supports the quality and development of the sector and strengthens its competitiveness by: • Stimulating °peer-to-peer networking, °international and °cross-sectorial cooperation; IETM is based on the needs of the rich diversity of its members to meet, to exchange ideas and to collaborate internationally. Contemporary performing artists increasingly engage in processes with academic, social and/or political dimensions, while arts managers and policy makers learn from and contribute to approaches in other sectors. • Enforcing the professional development by °mentorships, °training, skills and tools. IETM's meetings are intensive capacity building encounters offering knowledge, expertise, skills and tools both in the mutual exchange between young and experienced professionals and during workshops and tutorials by experts from outside the network. • Generating and disseminating °relevant information, °knowledge and know-how; IETM is a resource for information on job offers, open calls, funding opportunities and interesting publications. Its own research-based publications provide insights of questions, related to international cooperation, cultural management and adaptation to social and economic shifts • Inspiring the °structured reflection on the impact of arts and culture; IETM's conviction that arts could be understood, valued and supported by a much wider spread in society implies that we collect evidence of the impact of the arts on the well-being of people, communities, society. • Promoting °cultural diversity and °opportunities for young artists; With its broad range of activities, IETM supports European culture in all its diversity, and (with most of IETM's members producing and presenting emerging artists), offers career opportunities to artists all over Europe. • Creating opportunities for °career development, and °giving access to partners for collaboration; IETM is the catalyst of and host for European projects, platforms and networks and offers them a stage to build on each other's know-how and experience. The number of international activities springing from IETM is multiple: including many EU-projects, touring schemes, long term collaborations, residencies and exchanges. • Facilitating introduction of European arts and artists to °emerging markets and °new audiences: Firmly rooted in Europe, the network is active in a global context with a growing membership from non-EU countries in Europe and beyond. IETM's Caravans and Satellites aim to open doors to new areas for cooperation. Sessions on the development of

audiences for local and international work are standard ingredients of meetings. • Embracing change and catalysing °new modes of creation, organisation and management to adapt to change; IETM's model and meeting formats continue to be emulated by networks in and outside of Europe. IETM easily adapts change (like adjusting membership categories and designing digital platform in reaction to chances in the field) IETM has (co-) created several facilitators of cross-border mobility (such as on-the-move.org, Roberto Cimetta Fund) and networks (like Balkan Express, Network coordinators meeting). • Being an ambassador for the contemporary performing arts on a diversity of platforms (media, political, social).

Inc
Secretarial services.

IN SITU Network – lieux publics
Promotion of artistic creation in public space in Europe.

International Society for Education through Art
To support learners, teachers, artist-teachers, parents and community members in their advocacy toward the advancement of visual arts education.

International Drama Theatre and Education Association (IDEA)
1. To offer a forum for meeting and discussion to individuals, groups and institutions who are working and campaigning for the universal right to arts education and, in particular, for the place of drama and theatre in the education of all people; 2. To facilitate international communication and the sharing of information between IDEA members and friends through publications and the organisation of seminars, workshops, symposia and conferences on subjects relevant to drama/theatre and education; 3. To support the development of research into the theory and practice of drama/theatre and education, particularly through project collaborations and the circulation of research and reports within the international community; and 4. To promote and encourage all regional, national and international initiatives that allow these objectives to be fulfilled, by stimulating project collaborations and the exchange of drama/theatre observers, practitioners and educators.

International Federation of Arts Councils and Culture Agencies (IFACCA)
Vision: a world in which arts and culture thrive and are recognised by governments and people for their contribution to society. Core functions of IFACCA are: networking, knowledge and analysis, capacity building and advocacy. Each core function has a main objective.

International Federation of Coalitions for Cultural Diversity
The international NGO plays a lead role in advocating for participatory governance in policy making for the protection and the promotion of the diversity of cultural expressions and the recognition of the distinctive nature of cultural goods and services in the context of global trade liberalization. It is an official partner with consultative status of UNESCO and serves on the NGO-UNESCO Liaison Committee.

International Music Council:
To be the world's largest network of organisations and institutions working in the field of music. IMC's mission is to develop sustainable music sectors worldwide, to create awareness about the value of music, to make music matter throughout the fabric of society, and to uphold basic music rights in all countries.

International Society for Music Education
The International Society for Music Education (ISME) believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people. ISME's mission is to enhance those experiences by: building and maintaining a worldwide community of music educators characterized

by mutual respect and support; fostering global intercultural understanding and cooperation among the world's music educators; and promoting music education for people of all ages in all relevant situations throughout the world.

IRMO/Culturelink
Platform for research, cooperation and information exchange in the field of cultural development, cultural policy and international cultural cooperation.

MaguaRED
Create a community of adults interested in connecting their children with cultural content. We address three different audiences: families, educators and children's content creators.

Mujeres x la Cultura
Recognize and strengthen the role of women in cultural development. Become aware of the problem of inequality and how it affects us. Promote cultural change from the gender-based approach. Promote empowerment of women in the cultural sector, creating spaces for women's participation and the exercise of cultural rights as citizens and creators. Establish circuits' alliances and cooperation for the development of cultural projects. Encourage creation of imaginary female as well as produce analyses, studies, articles, etc. to visualize practices and cultural policy decisions from women.

National Performance Network
To support the creation and touring of contemporary art in a context of community engagement and reciprocity.

NEMO
http://www.ne-mo.org/about-us.html

On the Move
See: http://on-the-move.org/about/mission/

Opera Europa
Opera Europa's purpose is to strengthen opera companies and festivals throughout Europe and beyond by means of mutual support and collective action.

Proyecta Cultura
Strengthen collaborative and diverse work in cultural management. Develop collaborative projects between cultural stakeholders that form the network.

Pearle* - Live Performance Europe
To create a sustainable environment for the performing arts in Europe

Red Española de Centros Culturales (SNCC)
This initiative is intended to encompass all Spanish cultural centres, both publicly owned and privately and independently, pursuing the scope of the following objectives: - Contribute to the development of Spanish cultural centres by strengthening the professionalism, efficiency and quality same. - Strengthen the position and role of regional, national and international levels through modernization and consolidation in the industry Spanish cultural centres cultural centres locally. - Encourage relationships and links between Spanish cultural centres in the different autonomous communities. - Encourage internationalization and promotion of Spanish culture through the promotion and inclusion of Spanish cultural centres in European cultural networks. - To promote Spain as a cultural tourist destination, broadcasting programming and range of activities of cultural centres.

Res Artis

Our vision is for the field of art residencies to continue to develop the conditions that encourage mutual understanding. By providing the essential time, space, and resources for the encounter of different cultures and disciplines, residencies host the world of creativity and curiosity. Encounter the world in residencies.

Mission The Foundation aims to: Represent and advocate for the interests of the field of art residencies internationally Further develop the international network of organizations and individuals engaged in the field of art residencies Provide a platform for sharing insights, experiences, and ideas emerging within the field Provide art residency organisers with the means to define optimum conditions for cultural exchange by promoting artist mobility

Think City

To be a regional leader in community based urban regeneration.

Townhouse

To make the arts accessible to all and to create a platform for young emerging artists to develop their practice and enter global discussion.

Trans Halles Europe

Trans Europe Halles is a European based network of cultural centres initiated by citizens and artists. Our core purpose is to promote arts & culture through facilitating its exchange, making accessible our knowledge and expertise and encouraging new centres and initiatives that share our values. Our Core Values are: Cultural Equity Equal access, equal voice, freedom of speech and artistic expression Citizen Participation Civil society, grass roots, citizen initiatives, supporting communities Empowerment Resourcing, supporting, advocating, connecting, educating and developing Sustainability Cultural vitality, social equity, environmental sustainability and economic prosperity Our long term goal is to strengthen the sustainable development of the independent cultural sector. The three key objectives to reach this goal are: 1. The build a supporting structure for exchange and learning 2. To increase and secure the long-term operational capacity of the operations of I 3. To advocate and promote the importance and value of cultural centres initiated by citizens and artists For Trans Europe Halles, the power of culture is in inspirational, transformative experiences that have the capacity to change people, perceptions and societies.

U40

Promote Cultural Diversity

UCLG – Agenda 21 for Culture

The Committee on culture of the world association of United Cities and Local Governments (UCLG) is the global platform of cities, organizations and networks to learn, to cooperate and to launch policies and programmes on the role of culture in sustainable development. We have the Agenda 21 for culture as our founding document, the first worldwide document promoting policies and actions by cities and local governments for cultural development. It was approved in 2004 by cities and local governments from all over the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace.

World Dance Alliance

World Dance Alliance serves as a primary voice for dance and dancers throughout the world, and encourages the exchange of ideas and the awareness of dance in all its forms

APPENDIX 2: Purpose

Afroturk
To use Africa arts and cultural heritage to inspire a culture of peace, understanding, tolerance and nonviolent and to create a sustainable, equitable and harmonious societies in Africa entrainment creation, production, distribution, exhibition and consumption, and whether in a not for profit capacity or for commercial gain. To this end, the creative industries include the following primary sectors: music, theatre, dance, film, literature, publishing, visual art, craft, heritage and museums, design, language, fashion, cultural event and arts festivals with Afroturk festivals.

Arterial Network
Arterial Network's purpose is to create civil society networks of cultural role-players and empower their work for the cultural dimension of development. Arterial Network undertakes research, capacity-building and advocacy functions to build individual and organisational capacity, and create an enabling and sustainable environment for democratic arts practice in Africa, in accordance with the following aims: • to build effective, sustainable in-country, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate. • to collect and distribute relevant information, data and documents to empower civil society arts and culture organisations in African countries and regions to plan and take informed action in their interests. • to provoke debate, discussions and theorising around arts, culture, creative industries and contemporary arts and culture discourses and to develop African positions and leadership on such issues. • to help to build national, regional, continental and international circuits (festivals, outlets, etc.) to distribute African cultural goods and services and enable African artists to tour their works and to generate income through their creative output • to facilitate the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent. • to mobilise local, regional, continental and international resources in support of the development, promotion and distribution of African creative goods and services. • to improve the working and living conditions, and to defend the rights of artists and creative practitioners on the African continent.

BANG-BANG
To develop and grow the unique identity of contemporary Sri Lankan aesthetic and sound.

BJCEM, Biennale des jeunes créuteurs de l'Europe et de la Méditerranée
The aim of BJCEM is to create opportunities for young artists and curators of mobility, research, learning, professional growth, exchange, mutual understanding, enhancing the intercultural dialogue in the Euromediterranean area through the use of art, culture and creativity. BJCEM is an independent organization, open to anyone who shares its aim and interests without cultural, religious, political, social or moral distinction.

Cambodian Living Arts serves as a catalyst for the arts of Cambodia

Citi Entertainment Network
To promote art and culture

Colombian Telecommunication and Information Technologies
Developing apps.co initiative

Croatian Institute for Movement and Dance
Support development of contemporary dance.

Cultural Development Network
The purposes of the association are to advocate for the essential role of arts and cultural expression in the development of creative, healthy, engaged and sustainable communities and support local government cultural development staff and others to assist and resource local communities to make and express their own culture.

Cultural Innovators Network
Jointly developed multidisciplinary activities via participatory setting in the decision making and implementation.

Culture Action Europe
Culture Action Europe is an umbrella organisation uniting cultural stakeholders, networks and organizations throughout Europe and beyond which hold the firm conviction that culture must be put at the heart of public debate and decision-making. Representing voices from very diverse artistic and cultural domains (performing arts, literature, visual arts, cross-arts initiatives, design, community centres, intercultural initiatives,…), CAE aims at promoting exchange between these stakeholders, leading to the development of grass-roots engagement, advocating the needs of the cultural sector, and developing a mutually beneficial dialogue between the European cultural and political field.

Culture-bis
Social network.

Culture Funding Watch
Advocacy for transparency and accountability in the arts and culture sector in the MENA region

Dansearena nord
We promote dance as an art form in Northern Norway and give preference to companies working, living or touring in Northern Norway. Dansearena nord is a regional competence- and network centre for dance in Northern Norway with international orientation.

Drik Picture Library Ltd
Purpose: to build a just and egalitarian society, free from exploitation and war mongering.
Drik believes in the power of culture and promotes cultural diversity with an emphasis on visual medium. Its emphasis on Photography relies on the power of the medium to validate history and its ability to create a powerful emotional response, thereby influencing public opinion. Drik's broader practice, utilizing the entire gamut of visual culture, is inclusive, but positively promotes majority world practitioners. There is a commitment to participatory production and the involvement of women, youth and marginalized communities.

ELIA
Purpose: to represent Higher Arts Education and to be a respected voice to promote the interests of members in order to improve the conditions in which Higher Arts Education can flourish within changing educational structures, nationally and internationally, and to articulate and promote the specific nature and value of arts education

EUNIC Global (European Union National Institutes of Culture Network)
EUNIC's mission is to promote European values and to contribute to cultural diversity inside and outside of the EU, through collaboration between European cultural institutes around the world. EUNIC's aim is to expand the role of culture in Europe, and to strengthen cultural dialogue,

exchange and sustainable cooperation with countries outside the EU. EUNIC is the vital partner for international cultural affairs, because of its special expertise and world-spanning network. Serving as competence pool and think-tank for European institutions, EUNIC complements EU initiatives and activities in the field of culture. EUNIC projects contribute to connecting culture with key areas, such as development, ecology, conflict prevention and conflict resolution. Projects also foster innovation and development of creative economies.

European Choral Association – Europa Cantat
The European Choral Association – Europa Cantat is a network of organisations, choirs and individuals in the choral field in Europe. The General Secretariat offers information and services about the choral world in Europe. We reach out to more than 2.5 million choral singers in more than 50 countries through our network We offer activities for choirs, young singers, conductors, composers and managers on all levels from Europe and beyond. In November 2013 the Board of the European Choral Association – Europa Cantat (ECA-EC) worked out a strategy for the years 2014 to 2017 and beyond, which was then approved by the General Assembly on November 9th 2013. This strategy under the title "Benefit from the singing community!" has 5 main strategic objectives: 1. Strengthen the Network 2. Facilitate Peer-to-Peer Approach 3. Invest in Capacity-Building and Training 4. Reach Out 5. Raise Awareness These objectives shall be reached through different concrete actions throughout the coming years, with different priorities in each year.

European Federation of National Youth Orchestras
Creating a healthy environment for training new generations of musicians and thereby shaping the future of symphonic music in Europe.

European Network of Cultural Centres – ENCC
To strengthen the professionalization of cultural workers; To foster cooperation and innovation at a European level; To sustain the structuring of the cultural sector to contribute to tackle global European challenges.

FACE – Fresh Arts Coalition Europe
FACE contributes to preparing a sustainable future for the promoters working in contemporary artistic trends, by building bridges between its members, experimenting new ideas and models, and encouraging the making and the access to hybrid arts forms, created indoor and outdoor. Its ambition is to bring fresh ideas and perspectives!

Free label
Cultural promotion

HowlRound
HowlRound's purpose is to enable paradigm-changing ideas and resources to flourish and take root in our field.

IETM
IETM exists to improve the quality, development and the contextual conditions of contemporary performing arts.

Inc
Information.

IN SITU Network – lieux publics
Support artists and organisation operating in the sector of creation in public space.

International Drama Theatre and Education Association (IDEA)
It aims to promote and advocate drama/theatre as part of a full human education and to provide an international forum for those working as drama/theatre educators throughout the world.

International Federation of Arts Councils and Culture Agencies (IFACCA)
To support members to succeed and be a global voice advocating for arts and culture

International Music Council
IMC promotes access to music for all and the value of music in the lives of all peoples.

International Society for Education through Art
To advance visual arts education worldwide

International Society for Music Education
To build and maintain a worldwide community of music educators the ISME affirms that: there is a need for music education in all cultures; effective music education depends on suitably qualified teachers who are respected and compensated properly for their work; all teacher education curricula should provide skills in and understandings of a selection of both local and international music; formal and informal music education programs should serve the individual needs of all learners, including those with special needs and exceptional competencies; and music education programs should take as a point of departure the existence of a wide variety of music, all of which are worthy of understanding and study. With respect to international and intercultural understandings and cooperation, the ISME believes that: the richness and diversity of the world's music provides opportunities for intercultural learning and international understanding, co-operation and peace; and in music education everywhere, respect for all kinds of music should be emphasized. In its promotion of music education worldwide, the ISME maintains that: access for all people to music learning opportunities and to participate actively in various aspects of music is essential for the wellbeing of the individual and Society; in teaching the music of the world, the integrity of each music and its value criteria should be fully respected; and access to music, information about music, and opportunities to develop musical and related skills can occur in a range of ways, that are essential in satisfying peoples' diverse musical needs, interests, and capacities. This statement, formally accepted by the ISME Board on July 15, 2006, updates and builds on the achievements of two previously approved policies: ISME Declaration of Beliefs (Adopted and approved by the Board in July 1994, Tampa, FL, USA) Declaration of Beliefs for Worldwide Promotion of Music Education (Adopted and approved by the Board in July 1996, Amsterdam, The Netherlands)

IRMO/Culturelink
The purpose of the network is promoting and strengthening communication and cooperation among cultural networks, cultural institutions, organisations and cultural professionals and scholars throughout the world who direct their activities for building sustainable and open system of culture.

Mujeres x la Cultura
Tranversalizar the gender perspective in cultural policies, give visibility to participation, experiences and productions of women in the cultural sector, recognizing and legitimizing the contributions made in the daily construction of our societies, proposing more inclusive and equitable scenarios

National Performance Network
Sustain a network of organizations in an artist-focused perspective; Support artists in their work by guaranteeing and supporting fees that provide fair compensation; foster social justice and cultural equity through systems and structures in practice; influence cultural policy to promote these values.

On the Move
Two main purposes: access to information related to cultural mobility /funding; Capacity building related to cultural mobility issues (administrative, environmental); All disciplines covered; European and international positioning.

Opera Europa
Opera Europa is the leading service organisation for professional opera companies and opera festivals throughout Europe. It currently serves 160 member companies from 40 different countries.

Proyecta Cultura
Consolidate a platform of cultural professionals, with different expertise for networking

Red Española de Centros Culturales (SNCC)
SNCC was initially established as a meeting platform for the study and discussion of issues affecting Spanish cultural centres as well as to exchange experiences and solutions to facilitate access and the channelling of international cooperation and to serve link between Spain and the rest of the European Union.

Res Artis
To encourage an understanding of the work of artist residencies and their catalytic role in the development of art and ideas in the contemporary world
To collect and provide information on artist residencies and artist-in-residency programmes
To represent artist residencies' interests to governmental agencies, international organisations, foundations and the corporate sector
To provide expertise and advice to the artist residency field in response to their evolving needs
To encourage diversity broadly and assist in the development of new artist residencies, particularly in underrepresented areas
To bring about contacts, exchanges, and collaborations between artist residencies and artist-in-residence programmes
To provide through its program of face-to-face meetings a periodic forum for sharing ideas on the theme of cultural exchange, free from censorship or restraint.

Think City
To improve and regenerate selected urban centres throughout Asia/Malaysia.

Trans Halles Europe
Our core purpose is to promote arts & culture through facilitating its exchange, making accessible our knowledge and expertise and encouraging new centres and initiatives that share our values.

U40
Connecting young experts and contribute to the implementation of the UNESCO 2005 Convention

UCLG – Agenda 21 for Culture
The mission of the Committee on culture of UCLG is "to promote culture as the fourth pillar of sustainable development through the international dissemination and the local implementation of Agenda 21 for culture". We promote the exchange of experiences and improve mutual learning. Networking and project development. We analyse global cultural issues and convey the key messages of cities and local governments. Advocacy, lobbying and policy development.

APPENDIX 3:

Main purpose of international culture networks

Responses are presented in a random order

Advocacy, exchange of best practices and expertise
Connect, inspire, give sense of belonging
Continuity Human resources Commitment
To improve the effectiveness and relevance of arts and culture in society.
Extend our knowledge of the sectors and learn from peers.
Supporting their members and the field in all possible ways which will in the end benefit all.
Sharing of information, to improve practice and make better use of limited resources
Cultural network enable to have a real interest in culture and to be able to communicate with all public.
Create alliances, look for synergies, build a field of knowledge and action
Sharing information (experience, opportunities and other) collaborative projects make platform for develop needs. New challenges
Connecting professionals Advocacy and promotion of arts and culture Awareness-raising and information sharing
Facilitate cooperation, connect isolated but related activities, speak with an authoritative voice for a given sector (to public and to policy-makers)
The main purpose of OUR cultural network is to ensure social justice. I wouldn't say this is necessarily the purpose of cultural networks per se.
Capacity building, sharing, learning, creating opportunities for artists that would not otherwise be possible
Provide a platform favouring contact between a groups of people who have certain common interests.
Share information, build capacity, build effective voice for cultural communities, advocate for recognition of the role of culture in our societies, ensure civil society participation in social issues and government processes.
They act as initiators, facilitators, and supporters of artistic cooperation projects.
Working together towards a shared vision on the importance of culture in society
To advance public awareness of the importance of arts in everyday life, and to support the work of arts educators who work tirelessly to accomplish this.
Networks are important spaces for the strengthening of our sector. They act as platforms for mutualisation, for fostering innovation, cooperation, for capacity building and professionalization. In times of transitions, they are key spaces to research and experiment new models for the sector's development and for our societies. They also need to be more pro-active in terms of advocacy and connections with other sectors.
To strengthen the cultural field and to assert the value of investing into arts and culture in our societies.
Strengthen, visualize and connect agents and cultural processes for the recognition and exercise of rights.

Strengthen cultural relations among countries
  Exchange best practices in the field of culture
  Lay the foundations for the development of EU projects
  Facilitate the circulation of information and knowledge
  Cultural relations permit to develop further knowledge (learning by cooperating)

The main purpose of the cultural networks should be promoting the culture as an effective tool for dialogue, exchange, personal fulfilment and thus a social change. By doing this, the methodology

should be an inclusive one in which every individual can reach their potential for generating creative and innovative ideas.

Cultural networks have many roles and impacts. They support and facilitate the circulation of artists as well as works of art (be they past, present or future) bringing them into contact with the broadest audiences possible. Their 'raison d'être' is to inspire, to be inclusive, to test new ideas, to pilot new projects and to help the culture sector take risks and to meet new challenges.

The role of networks is to connect hundreds of thousands of artists and cultural operators to help them bridge their realities, coordinate their joint efforts and propose formats that allow for experimentation and emergence of new ideas as well as to act collectively each time it is needed; networks advice, host and mediate, inside their respective field as well as far beyond – proactively engaging stakeholders from other sectors, decision makers at all levels or players from other continents.

To strengthen the international/intercultural communication; to develop joint research projects in the field of cultural development, cultural identity, cultural diversity, cultural policy; to exchange cultural information, ideas and knowledge about the key role of culture in sustainable development. Networks have an important position in redefining global communication and cooperation.

To enhance powers and connect cultural leaders worldwide in order to gain, share and exchange backgrounds, innovation initiatives, new cultural global strategies methods

To build consensus between members and partners on a common narrative, supported by evidence-based research that serves to mobilize others to join and take action.

To trade different experiences and develop alliances to improve ideas, initiatives and projects.

Main purpose is to provide added-value information / services / activities to members + engage in advocacy

Build understanding and empathy

Community organizing, cultural equity, shared resources, leveraging opportunities

To make resources and information reachable on a particular subject/field of work, - To improve the capacity of network members to deal with particular issues/concerns/challenges – To link people through virtual and real means (for various reasons: develop projects, better understanding of contexts, encourage collaboration, multiply resources etc.)

To share information and understand how cultural assets are managed in different geographies and contexts.

Culture make me who I am and it gives me the opportunity to express myself. That why I love intercultural so I can also see the value of other cultures. So with cultural networks I believe this world will be a better place, because I will understand and respect your culture.

Enhance cooperation, capacity building, experimentation (laboratory effect) and create expertise

I think this is difficult to generalize since the different cultural networks have been created out of very different reasons throughout the years. Ours was originally created by people who had been soldiers in World War 2 with the aim of bringing young people together to spend time together singing and getting to know each other and thus promoting peace and tolerance as well as promoting and disseminating music from different parts of Europe. The actual "networking" idea of exchanging examples of good practice, joining forces for common projects etc. came up later but is now also an essential part of our network. We also see the network as a knowledge centre on choral music in Europe and we work together on the promotion of the benefits of singing together.

To create critical mass in demonstrating the need for the maintenance and sustainable development of the worlds' cultures, and to identify common strategies that support this purposes.

To enhance the position of arts in society by strengthening the sector. Networks are a strong instrument and form of organisation by combining the very human need for a peer community – to identify with others, to share and to learn from each other – with the ability to empower a large community with international information, new knowledge and worldwide contacts. And in the end it is also functioning low cost/high reach = high impact.

We cultural networks, are proud to facilitate all forms of international collaboration and improve the access to arts and culture for people.

As networks we build trust and nurture relationships across national borders that support people to overcome local as well as global difficulties and to exchange their knowledge and expertise.

We do this because we know that in a healthy and democratic society, arts and heritage play a prominent role to unleash the creative ability of people to shape and imagine their future.

We believe our best tool is to support and circulate artists and past, present and future works of art. Our 'raison d'être' is to inspire, to be inclusive, to test new ideas and to pilot new projects, to help the culture sector take risks and meet new challenges.

And it is all about the values and ethics we share: we empower arts organisations to develop and let creative workers grow, we introduce an international dimension and support grassroots players when facing difficult political and economic times that threaten to marginalise them, we promote cultural equity, we defend the intrinsic value of the arts and advocate for the best conditions for contemporary creation and heritage to flourish and be accessible.

Our strength is our members, thousands of arts organisations working together, learning from each other, sharing experience and resources, committed in repairing the weaknesses of our sector, engaging with communities, shaping the future Europe.

Our role is then to connect them, bridge their realities, coordinate their joint efforts, propose frameworks to experiment new initiatives and act collectively each time it is needed: we advise, we host, we mediate, inside our respective field as well as outside – these outsiders may be stakeholders from other sectors, decision makers at all levels or players from other continents.

And we will continue to do all this!

APPENDIX 4:

Main challenges for international culture networks

Responses are presented in a random order

Founding and lack of time
Funding and feedback from members.
Human resources Continuity Transformation in leadership
Identify peers
Money, repression, lack of skills, particularly in English.
Many interesting and good things to do, but insufficient resources (time and people) to do them all
Governance, finance, leadership, flexibility and continuity
Sustainability
Place culture as a base for sustainable human development and build knowledge in this field.
General operating support, multi-year funding, changing priorities of funding. Disproportionate allocation of resources. Lack of support for artists over the course of their career.
Coordination with other women's networks and strengthening ours.
- generating income! - responding to increasing demand for tailor-made services - maintaining the focus on the general interest (versus individual interest, see above point)
Since we are at the stage of creating the network, and this will be launched / presented at a conference we are organizing for next January, the main challenge is to start working with a group of members who are really committed to the project.
Communications that maintain relationships Cost of quality meetings/communications Work load Never ending need to defend the Arts
Entropy that ensues when an organisation becomes progressively institutional. "Institutionalisation" sometimes insulates the organisation from pressure and passion to innovate, and it lessens accountability to the mission.
- digital shift - diversification of funding (public/private) - economic and social changes at regional/national/international level - audience development
Financial resources are always an issue. We are essentially a volunteer organization who by default depend upon the infrastructure of volunteers who work at institutions who can assist us through unkind donations.
Lack of capacity and financial resources in order to make sure you can develop the right activities for your members.
On our network, we know in Africa we have so many tribes.so we working with all of these as one and not to hurt any of them. Some there tradition don't not allow something. We know that our challenge. Some other challenge but they are minor.
To remain focus on the main mission, causes and campaigns, as other interests may attempt to rally your support, take advantage of your network and resources; Deliver key messages in a consistent matter to meet audience expectations, while avoiding to become repetitive; Reach out to more challenging audiences/ constituencies that the ones already convinced; Seek project based funding to compensate for lack of core resources, while avoiding the risk of dispersion.
Lack of funding and capacity to meet a very wide set of aims and objectives across a diversity of challenging local contexts in Africa, overloading of the more experienced members and lack of

commitment from unfunded members resulting in some country affiliates being less functional than others

A lack of clarity with regards to the operational definition of culture, culture industries and how collaboration can be developed.

Economic situation of member countries Political changes in member countries Economic uncertainty

- Sustaining innovation and capacity building: how to provide a dynamic environment for innovation and for incubation of experimentation? How to sustain our member's capacities for new ideas, and for the means to develop them? How are competences evaluating, what competences will be needed in the future?
 - Connecting with other sectors, find relevant ways to mutualise and team up with other types of organisations (networks foundations, local authorities, etc.) on shared topics.
 - Contribute effectively to European policy making.

Structural funding
 -Need for more human resource in order to answer the high demands of the internal communication
 -Capacity building for the people working in creative industries to receive more support from the state and private sector for culture and arts sector.

• Long-term funding
• How to grow without losing the 87question and quality of relations
• How to avoid to become stale as an organisation and keep on being relevant for the members
• That arts organisations are so concerned with surviving now that they have little time for reflection and time to engage in building long term opportunities.

The lack of financing is also the challenge that lately limits what we can do. The project oriented way of working also makes it difficult to have a constant focus. The Network is much more than a tool or an infrastructure for members to use. The issues we are researching are complex (cultural changes in the world, digital culture, local cultural development and cultural values, diversity and intercultural dialogue) and cannot be researched in piecemeal approach, but supranational perspective is needed.

Infra-structure constraints and the reliance on voluntary efforts for already busy individuals.

To build synergies and focus forces

Lack of understanding and awareness in our society among politicians and general public of the positive impact on society and of results of investments into the arts.

 Funding for core operations – juggling between membership-driven and mission-driven decisions – as network of networks of networks, difficult to reach out to every single member of the overall network, to pass the message – great diversity of members, in scope, financial standing and membership

Having no global network connecting with other worldwide cultural leaders. Gain suitable fund to support innovation and cultural strategies. Having proper travel grants funding to explore international cultural new initiatives

Help governments to develop strategy in culture (culture policy). 2. Economic independence for culture (Art market, cultural organization, NGO) 3. Artistic value 4. Develop museums 5. Youth integration in culture value

I will not talk about funding because this is a problem somehow to all. Main challenges: - Keep our own specificity and keep the information free, accurate and open to all – Keep the dynamics among members because organisations/individuals are also facing daily challenges in their ways of functioning – International challenge: how to be general and make our information more contextualised

Resources! Funding covering operating costs of networks barely exists and many member states don't see the value and work accomplished by international organisation across the year. Many networks lives a precarious life, dealing with cash flow issues, intense application writing, etc. The support scheme existing at European level implies a highly 87questionable political

agenda/selection process and requirements that are not always usable for fragile organisations (and we could write pages on Creative Europe and the Agency!).

Give more representation to the countries of the southern shore of the Mediterranean area
 Enlarge the partnerships
 Simplify the procedures for the mobility of the artists
 Promote network sustainability through projects and fund raising actions

Operating beyond the European context and open the network to international collaboration (other continents)

*Change in demands from funders (and our members)
European Commissions guidelines for network subsidies has shifted from funding the networks for their networking activities (facilitating encounters, know how exchange and advocacy) towards: funding them to support the sector and to deliver tangible output.
It may be dramatic as a sign of times that cultural policy has become so market oriented. But at the same time members nowadays also request concrete ''value for money'': service, expertise, training, useful knowledge (or touring opportunities).
*Change in focus on smaller networks: In line with the 'return on investment' tendency more and more policymakers find small networks focussed on co-creation of festivals/productions more sexy than those large diverse networks working on the improvement of the conditions/capacity building.

*Change in attitude towards mobility and sponsorship
Let's face it: we can't promote mobility any longer without considering the carbon footprint. So networks have to develop a policy on mobility. Another area that asks for ethical standards is how to deal with the sponsorship from companies that challenge or even work against our values.

*Change in political context
With so many crises and conflicts around there is a growing demand from members to take a stand as a network and incite or support protest against populist governments, border policies, against candidacy of politicians /countries, to call for or support cultural boycotts etc. The networks will have to develop a strategy on how to deal with these requests that can cause huge arguments (and even splits) within boards and memberships.

Currently our main challenge is to survive financially. We were lucky to receive EU funding for many years (operational funding) and there were also times when we received a lot of German public funding. However, funding for institutions / organisations is being cut everywhere in favour of project funding, and we lost the network funding from the EU completely for three years. On the other hand good and big projects cannot be organised and coordinated if there is no office with full-time paid staff, so we are facing difficulties to be able to provide the services in future that our association would like to provide and to run the work programme we have in mind, if at the same time we may have to reduce the staff to one full-time position

APPENDIX 5: How to stay relevant to members and evaluate success

Responses are presented in a random order

We carry out regular member evaluations and surveys.
The growing imbalance both within Bangladesh and globally, makes our work essential. The fact that a lot of such work is funded, makes it even more important for non-funded entities like ours to have a voice independent of donor agenda. Our impact within Bangladesh has been spectacular. Our impact globally has been moderately successful.
The network have to fulfil needs from the network and serve their members. So it is critical to keep the engagement of the network relevant to them.
Constant assessment meetings to evaluate achieving our expected results after each project
Being part of a network, networking and learning is needed in every sector. Our members evaluate us but might also be measured in the amount of activities, the success of the individual activities and a dynamic (growing) artist residency field that is able adjust to the needs of the world.
We evaluate our success by the number of joint projects between each city; we remain relevant by providing innovative ideas with regards to cultural heritage preservation, design innovation and wider market access.
We try to have a very close contact with each of the members
We keep focusing on what we are good at and in which we are holding a unique position compared to other networks
Through the consolidation of specific projects that arise in each meeting.
Through developing our "Facebook" page in to an international social media website so cultural leaders can use to share, explore their innovations. Exploring more international funding and partnerships grants opportunities. Continuing to enhance and build capacity of marginalized, minorities groups and Youth using new innovation training programs.
We aim to be relevant to our members directly asking them, listening to what their needs are. Success is evaluated through feedback received from them.
We are retailing our programmes to match our members' contemporary challenges. We are both at the same time exploring these challenges and trying to provide experimental responses. We are evaluating our members' satisfaction through online questionnaires, interviews, information watch, and participation rates. In a long term, the number of projects developed, their efficiency and innovation and our capacity to influence shall be good evaluation.
We are aggressive in collecting and analysing data and evaluation reports from program participants and regularly commission assessments from external sources to provide feedback and independent analysis of our work. We are an intentionally limited network that requires active participation by our members, who annually participate in program review. Strategic planning is regularly conducted through a participatory process and plans are regularly updated to reflect changing priorities. Plans serve as the basis for evaluation of progress toward goals.
It will be a success if the network will be able to grow, give more representation to the countries of the southern shore of the Mediterranean area and produce complex training curatorial paths that would support young artists' carriers and mobility around Europe and the Mediterranean.
We evaluate our success against the objectives in our strategic plan. We continually engage with our stakeholders (particularly local government cultural development staff) to determine what the issues are that face them and then work to address those issues and overcome barriers and improve practice

Seeking member feedback on key issues through email communication; seeking key stakeholder feedback (those organisations that contribute funding to ISME). Success is evaluated in growing numbers with no significant attrition post conference and continuing partnerships with stakeholders.

Enhanced communication, responding to needs identified within the network, provision of support programmes where necessary, building of partnerships and joint activities with members, ensuring regular internal and external feedback.

We survey and listen to our community continuously. Our programming agenda is actually created by the community. Our staff's role is as enablers, stewards, administrators, organizers.

Relevant: Annual meetings and ask them – Success; numbers who turn up, activities we carry out and achieve

We are working from the ground up, responding to artist needs and expectations and trying to influence together with our peers on public sector as well as work towards audience retention and development.

The quality of partnership among our members is sustained by regular meetings, day-to-day communication, cooperation projects at bilateral and multilateral level, and training programmes for musicians and managers. Our evaluation tools include: musicians' questionnaires, case studies on career development, managers reports.

We are a network which is different from other types of networks: we are not neither focused on a discipline nor on a profession/type of organisations. We are topic focused (e.g. cultural mobility). In this regards we try not to duplicate what is already but to add value/highlight with a cultural mobility dimension. For instance, we rarely organise by ourselves events except for training and meetings for our members. We prefer to add value, enrich a session related to cultural mobility in meetings/events organised by other organisations (including other networks).

Continually invite feedback and make changes as possible.

We have a direct and frequent contact with our members, listening to them, proposing ideas and tailor-made activities, providing as much as possible. Sometimes success is measured simply with membership renewal and increase!

Listening to our members is the best way to remain relevant: they inform us on their challenges, we try to help in beating them.
We evaluate success by membership consultation and funders reactions (qualitative), by visibility (retweets and likes, appearances in publications/social media), growing number of membership applications (quantitate)

As we said love for all. Equitable, transparency, accountability, integrity, honesty, fairness, justice, participation and inclusion. In Artstivism

By being as practical as possible, in helping them to do what they have to do. Where they are. In their national context. Directing them to funding sources; sharing best practices; undertaking research; providing central services such as website, translation, defining and presenting common positions, etc.

Via different working groups around which members are getting organised and generate ideas, and our internal communication through mailing and social media, we are in a constant communication with our members. Our external evaluation has been implemented by external research organisation.

We educate them in directed which both we need. We will begin share their capabilities that they can use to find more success in their work.

Open to members needs and concerns, adapt to changing context. Show effective added value to members work

By offering new content, being up to date on political, environmental and social issues. Evaluation we do in common and also have external evaluators to write their thoughts on the projects.

Always be one/several steps ahead in discussing tomorrows reality all activities are evaluated by its participants and discussed in the board

Frequent meeting in person, stoke take by an external consultant.

We are trying to offer more services (e.g. applying for EU-funding for projects successfully has been considered of great value by the networks), offering more space where they members can present themselves, going more into the presentation of example of good practice and offering tools the members can use. We are also going more into capacity building of our members themselves (also choral organisations), not just their members (choirs, conductors, singers), though we had to drop some of this due to lack of funding. We also try to reach out more beyond our current membership and beyond the current choir singers.

During the past twenty five years the network has brought together an array of renowned international specialists forming research clusters, developing the arena of cultural research and cooperation. The results obtained through these activities, namely research, publication of research findings and virtual communication, represent a notable contribution to the advancement of intercultural dialogue and international cultural cooperation.

APPENDIX 6:

Factors that contribute to future success

Responses are presented in a random order

Financial success of joint projects that will lead to job creation and product improvement.
New coordinating team and build upon the rich substance of its members and past experience
New well-paying members, external funding
Relevance and added value
Vehicles and Logistics and good pay conditions
Financial stability partnerships.
Continue to share agendas and contents with other networks and feed our transversal /collective approach. Diversify our financial resources.
Communication. The identification of joint purposes and common goals. Considering differences and commonalities with sensitivity.
Strong communication.
Increasing numbers of people in our network. While our membership is less than it has been for many years our Facebook site is several thousand – but this is free. If you consider them our members then our reach is much larger than ever before – it is just that people are not investing in the infrastructure.
A capacity to travel, to meet with members, to appreciate their challenges, contexts and realities. To use this knowledge to adapt activities, messages and to represent their interests effectively.
The more change occurs in our field's institutions, the more our peer-focused network is able to meet the needs that institutions can't satisfy.
The long-term sustainability is needed in order for us to be able to efficiently carry out our activities. But funders have very short-term orientation. The network needs a restructuration, new young collaborators with new ideas.
Partnerships with likeminded arts organisations. Partnerships with org such as UNESCO. Partnerships with corporate and community organisations
Digital partners, especially for developing online tools in training and communication/PR.
support of international organizations and public policy programs to volunteer work we developed
- Our capacity to interlink with other stakeholders at the local and international level - our capacity to develop our means for action (financial, human, trust) - our thinking forward and innovation capacity.
Members, entities that adhere to it.
More stable funding and more u restricted resources would be beneficial. More reliable and secure support for artists in the US would make our work easier.
Enhanced funding and capacity would provide necessary organizational stability and accelerate roll-out of programs and support in numerous needy countries. Narrowing the focus of our work, saying No to additional projects when we are already overloaded, may be necessary.
-Increased number of partnerships at local and international level -Cross-sectoral collaborations -More human resource
Resources which will allow us to evaluate over time, be more consistent in what we do and have resources to address our findings and build up.
Increased resources. Successful engagement across spheres of government and internationally.
• Stronger members = stronger network • Finding a long-term funding model would improve stability and increase the supporting and proactive aspect of the network central organisation

The integrity of the organisation and it's very strong branding. Our innovative qualities and ability to work with low operating costs. Our speed of response. Our network itself.
Flexibility in answering to the needs of the members as contexts change very fast – Strong partnerships with other organisations and in other sectors than culture (environment, social affairs, diversity etc.) in Europe and internationally – Technology skills and contents related to make the information more accessible – Funding access which could be developed through the three above orientations (members, cross-disciplinarily, technology development).
Keep going - continue to improve our services - succeed in putting culture higher on the EU policy agenda
More stability in the southern shore of the Mediterranean would help the network in 93strengthening new relationship in this area. The possibility to get support from the EU institutions is a key factor for the sustainability of the network. The possibility to manage transnational projects, on issues that are coherent with our mission, would make the network grow and develop.
That all partners engage equally – as much as it is possible to do – both in terms of enthusiasm and in terms of activities.
More international collaborations and building new tools to coordinate a larger network
An even closer contact with the members to obtain more and better information on what they need; then translate these needs in activities that can generalised to all…
Being able to diversify the sources of income, being successful with at least one further project application, strengthening the network, involving our members more strongly, managing to reach out with our communication more to non-members and even non-singers, organising another successful major festival in 2018
Shift of world's focus towards humankind's wellbeing and cultural goods.
Ability to partner, use the limited resources effectively but also more support for our activities is needed.
Challenges which still are on top. Collaboration with other networks. Creating membership. Also strong strategy and training network members
Building capacity of the Network main organizers and workers. Enhance new partnerships engaged to foundations support cultural diversity
Financial success of joint projects that will lead to job creation and product improvement.

APPENDIX 7:

Survey of international culture networks

THRIVE – Networking Culture Leaders

Introduction

The International Federation of Arts Councils and Culture Agencies (IFACCA), in collaboration with its partners: European League of Institutes of the Arts (ELIA) and Arts Network Asia (ANA) is undertaking research into international cultural networks, in preparation for a workshop, *THRIVE – networking culture leaders*, to be held in Singapore in August this year. While the workshop is limited to selected participants from Asia and Europe, as it is supported by the Asia-Europe Foundation, we are interested in engaging cultural networks worldwide in the research, to provide a broad range of perspectives. The final research report will be available to all respondents.

IFACCA has started to compile a selected bibliography of references on culture networks. The draft bibliography gives examples of some of the many resources available.

Your participation in the research will help provide a resource that will benefit networks worldwide.

Your network

Your details
Title (eg. Mr, Ms, Dr):

Given Name:

Family Name:

Position:

Organisation:

Country:

Email:

2) Your organisation

Vision and objectives:

Purpose:

Strategic Plan (please provide a URL, if available):

3) How many members does your network have?

Individuals: [   ]

Organisations: [   ]

Other: [   ]

Operations of your organisation

4) How many staff are employed by your organisation? (Full time equivalent)

[   ]

5) What percentage of your organisation's funding is received from these sources?

Membership fees (%): [   ]

Funders (%): [   ]

Service Provision (%): [   ]

Other (%): [   ]

6) In which regions is your network active?

☐ Africa

☐ Americas

☐ Asia

☐ Europe

☐ Middle East

☐ Pacific

7) What types of activities does your network undertake?

☐ Research or knowledge sharing

☐ Advocacy

☐ Networking

☐ Capacity Building

☐ Other (please specify): [   ] *

8) What type of communications tools does your network use?

☐ Website

☐ Newsletter

☐ Social Media

☐ Direct email marketing

☐ Direct print marketing

☐ Brochures

☐ Other (please specify): [   ] *

Your activities

NETWORKING

9) Please describe the type of networking events that your organisation undertakes regularly

	Type of event	**In person/online**	**Frequency**	**Number of attendees (average)**
Example 1				
Example 2				
Example 3				
Example 4				
Example 5				

ADVOCACY

10) Please describe the latest advocacy campaign undertaken by your organisation.

11) Please list two or three other areas of concern on which your network has recently done advocacy work.

RESEARCH AND KNOWLEDGE SHARING

12) Please tick the activities that your network undertakes

☐ Carries out research

☐ Publishes research reports available to the public

☐ Publishes research reports available only to members

☐ Collaborates with members on research

☐ Collaborates with other organisations on research

☐ Shares others' research with the public

☐ Shares others' research with members

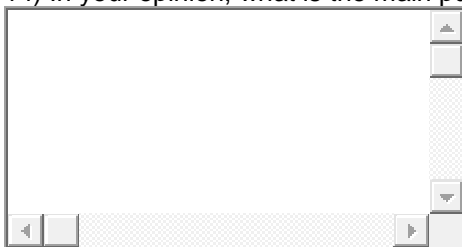☐ Other (please specify): [   ] *

CAPACITY BUILDING

13) Please tick the types of activities that your network undertakes.

☐ Training seminars – face to face

☐ One-on-one training

☐ Good practice guides or provision of briefing materials

☐ Webinars (online training)

☐ Mentoring programs

☐ Other (please specify): [   ] *
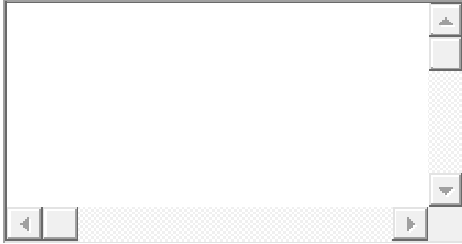
Challenges and opportunities

14) In your opinion, what is the main purpose of cultural networks?

15) In your opinion, what are the main challenges for your network?

16) How has your network responded to these challenges and how do you evaluate your success?

17) How do you perceive the relevance of networks has changed over the past five to ten years?

○   They are more relevant now than before

○   They are less relevant now than before

○   No substantial change

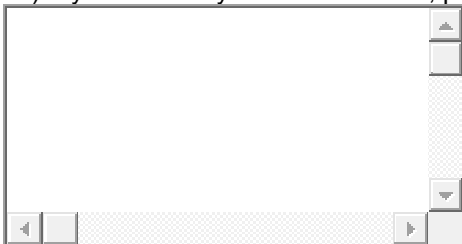18) How do you anticipate your network's role will change in the next ten years?

19) How does your network seek to remain relevant to its members and how do you evaluate your success?

20) What factors would contribute to the future success of your network?

21) If you have any other comments, please include them here.

Thank you for taking our survey. Your response is very important to us.

APPENDIX 8: Respondent Networks

Name	Secretariat in	Discipline/sector	Regions	Webpage
Afroturk	Gambia		Africa Asia	https://www.facebook.com/Afroturk-839538466118568
Arterial Network	South Africa	Civil Society	Africa	www.arterialnetwork.org
BANG-BANG	Sri Lanka	Arts promotion	Asia Europe	www.facebook.com/bangbangsrilanka
BJCEM, Biennale des jeunes créateurs de l'Europe et de la Méditerranée	Belgium/Italy	Youth arts	Africa Europe Middle East	www.bjcem.org
Cambodian Living Arts	Cambodia	Arts promotion	Americas Asia Europe	www.cambodianlivingarts.org
Cátedra UNESCO de Políticas Culturales y Cooperación Universidad Girona	Spain	Culture and Development	Americas	www.catedraunesco.com
Citi Entertainment Network	India	Arts & culture promotion	Asia Europe	www.cityentertainmentnetwork.com
Colombian Telecommunication and Information technologies	Colombia	Creative industries	Americas	
Croatian Institute for Movement and Dance	Croatia	Dance	Europe	www.danceincroatia.com
Cultural Development Network	Australia	Sustainable development	Pacific	www.culturaldevelopment.net.au
Cultural Innovators Network	Turkey	Cultural innovation	Europe Middle East	www.culturalinnovators.org
Culture Action Europe	Belgium	Cultural policy	Europe	http://cultureactioneurope.org
Culture-bis	France	Arts promotion	Europe	http://culture-bis.com

Name	Secretariat in	Discipline/sector	Regions	Webpage
Culture Funding Watch	Tunisia	Funding/financial support	Middle East	www.facebook.com/Culture-Funding-Watch-134328330011722/?fref=nf
Dansearena Nord	Norway	Dance	Europe	www.dansearenanord.no
Drik Picture Library Ltd	Bangladesh	Photography	Asia Americas Europe Middle East	www.drik.net
FACE – Fresh Arts Coalition Europe	France	Contemporary inter-disciplinary art forms	Europe	http://fresh-europe.org
El-Nahr Ngo for Culture and Development	Egypt	Cultural diversity	Middle East	
EUNIC Global (European Union National Institutes of Culture Network)	Belgium	Cultural institutions	All regions	www.eunic-online.eu
European Choral Association – Europa Cantat	Germany	Music (singing)	Europe	www.europeanchoralassociation.org
European Federation of National Youth Orchestras	Austria	Music/orchestras	Africa Americas Asia Europe Middle East	www.efnyo.org
European League of Institutes of the Arts – ELIA	The Netherlands	Higher Arts Education	Europe	www.elia-artschools.org
European Network for Cultural Centres – ENCC	Belgium	Cultural centres	Asia, Europe	www.encc.eu
free label	Senegal	Youth arts	Africa	www.facebook.com/pages/Association-Free-Label/275393645968870?sk=info&tab=page_info
HowlRound	USA	Access to culture/community	All regions	http://howlround.com

Name	Secretariat in	Discipline/sector	Regions	Webpage
IETM	Belgium	Performing arts	All regions	www.ietm.org
inc	France	Cultural information	Europe	
IN SITU Network – lieux publics	France	Art creation in public spcace	Europe	www.lieuxpublics.com/en/in-situ
International Drama Theatre and Education Association (IDEA)		Performing Arts/Arts education	Africa, Americas Asia, Europe Pacific	www.ideadrama.org
International Federation of Arts Councils and Culture Agencies	Australia	Cultural policy	All regions	www.ifacca.org
International Federation of Coalitions for Cultural Diversity	Canada	Cultural diversity	All regions	www.ficdc.org
International Music Council	France	Music	All regions	www.imc-cim.org
International Society for Education through Art	Canada	Visual arts/Arts Education	All regions	www.insea.org
International Society for Music Education	Australia	Music/Arts Education	All regions	www.isme.org
IRMO/Culturelink	Croatia	Culture and development, policy, cooperation	Africa Americas Asia, Europe	www.irmo.hr
MaguaRED	Colombia	Youth	Americas	http://maguared.gov.co
Mujeres x la Cultura (Women for Culture)	Argentina	Women	Americas	http://mujeresporlacultura.wix.com/encuentro
National Performance Network	USA	Contemporary art community engagement	Americas Asia	http://npnweb.org
NEMO	Germany	Museum organisations	Europe	www.ne-mo.org

Name	Secretariat in	Discipline/sector	Regions	Webpage
On the Move	Belgium	Mobility	All regions	http://on-the-move.org
Opera Europa	Belgium	Music/opera	Europe	www.opera-europa.org
Pearle – Live Performance Europe	Belgium	Performing Arts & Music	Europe	www.pearle.ws
Proyecta Cultura	Argentina	Civil society platform for cultural managers and researchers	Americas Europe	www.proyectacultura.org
Red Española de Centros Culturales (SNCC)	Spain	Cultural Centres	Europe	http://sncc.es
Res Artis	The Netherlands	Art residencies	All	www.resartis.org
Think City	Malaysia	Urban regeneration	Asia	http://thinkcity.com.my
Townhouse	Egypt	Youth arts	Africa Americas Europe Middle East	www.thetownhousegallery.com
Trans Europe Halles	Sweden	Cultural Centres	Europe	http://teh.net
U40 Network ´Cultural Diversity 2030	Germany (not active)	Cultural diversity	Africa Americas Asia, Europe Middle East	
UCLG – Agenda 21 for Culture		Cities and local governments	Africa Americas Europe	www.uclg.org
World Dance Alliance	New Zealand	Dance	Americas Asia Europe Pacific	www.worlddancealliance.org