



European
Commission



Creative Europe Networks

28 pan-European organisations connecting
and strengthening Europe's cultural sectors

October 2019

*Creative
Europe*



More information on the European Union is available on the Internet (<http://europa.eu>).

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Creative Europe Networks

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FOREWORD

European Networks – long-term partners of the

The European Union has allocated € 1.46 billion over seven years to the **Creative Europe Programme**. With this funding, the Union intends to promote Europe's cultural diversity and strengthen the competitiveness of the European cultural and creative sectors, with a view to promoting smart, sustainable and inclusive growth as well as supporting the values of the European Union.

European cultural networks are crucial instruments to achieving these ambitious objectives. Networks are experienced member-based structures encompassing thousands of operators and professionals. As representative bodies they are consulted by the Commission and help design the EU's culture policy. But their actions go beyond advocacy: they facilitate the internationalisation of artists' careers and contribute to the transfer of skills, competences and know-how among peers.

As connectors between organisations across borders, they have helped the **development and success of many Creative Europe-funded projects** such as cooperation projects or the newly established platforms which offer support to emerging artists. They ensure that those projects have long-lasting effects and that their results are disseminated to large audiences.

The European Commission has invested in networks: 23 networks were chosen in 2014 for a 3-year support package. In 2017 we decided to increase our support with the financing of 28 networks – including newly-established organisations - selected through an open call for proposals, for the period

Creative Europe Programme

2017-2020. Together they represent more than **4,500 organisations in 92 countries**, across Europe and beyond, and cover the whole creative landscape. All in all, we estimate that the Creative Europe Programme will have invested €38 million in supporting network activities between 2014 and 2020.

This publication presents the Networks supported by Creative Europe for the 2017-2020 period. It provides readers with their vision and objectives as well as the added value of their activities for the whole creative and cultural sectors.

Please do not hesitate to contact the networks if you are interested in joining some of them or participating in their activities.

Tamás Szűcs

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Creative Europe

Creative Europe is the European Commission's framework programme for supporting the culture and audio-visual sectors, both of which play a major role in the EU's economy.

The programme was launched in 2014 with a budget of EUR 1.46 billion (9 % more than its predecessors) and will continue until 2020. It is open to all EU Member States, as well as some non-EU countries.

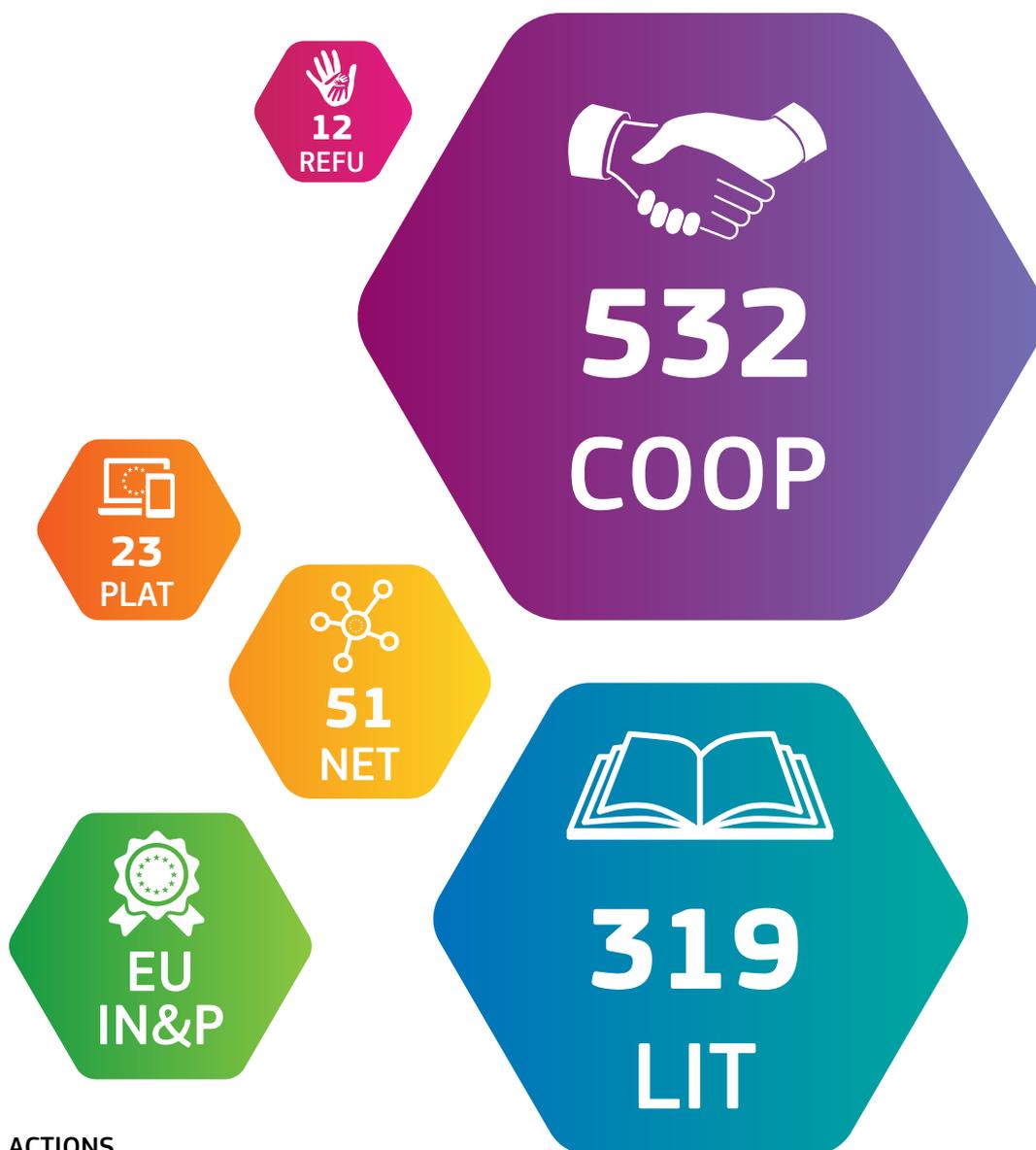
Creative Europe is divided into two sub-programmes – Culture and MEDIA – which help actors in the cultural and creative sectors to seize opportunities in the digital age and enable them to reach their economic potential.

To this end, the Culture sub-programme supports a comprehensive set of measures that include:

- Cross-border international **cooperation projects** between cultural and creative organisations within the EU and beyond.
- Pan-European **Networks** offering a stable and long-term base for professionals to develop their international skills and strengthen their competitiveness.
- Translation and promotion of European **literary works**.
- **Innovative Platforms** for promoting emerging artists and fostering a truly European programme of cultural and artistic works.
- **Creative Europe** also supports the **European Capitals of Culture and Prizes** such as the European Heritage Label, and the EU prizes for literature, architecture, popular and contemporary music.

European Networks are pivotal to the structure of the programme. Networks are key partners in the promotion of synergies with our Cooperation and Platform projects. With the help of these **Networks** the programme aims to structure the sector at European level, promote the networking of professionals at international level, offer training and development opportunities, and provide a platform for exchange, valorisation and dissemination of projects and practices.

Projects by scheme until October 2019*



ACTIONS

NET: European Networks

PLAT: European Platforms

REFU: Refugees and integration projects

COOP: Cooperation projects

LIT: Literary Translation projects

EU IN&P: EU Initiatives and EU Cultural Prizes

* Statistics for 2019, included in combined figures (above), are provisional

MUSIC



AEC

Association Européenne Conservatoires, Académies de Musique et Musikhochschulen



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

WHO WE ARE

AEC is a European cultural and educational network with around 300 member institutions offering professional music training in 57 countries. Its members play a crucial role in safeguarding, developing and promoting European cultural heritage and diversity, facilitating access to cultural education, and in creating new jobs in the cultural sector.

The network works for the advancement of higher education in the performing arts with a primary focus on music and aims at enhancing the quality in higher music education by promoting participation, inclusiveness and diversity; strengthening partnerships with stakeholders and fostering the value of music and music education in society.

AEC also acts as a think tank through projects, expert meetings and the production of publications, as a hub through the organisation of five annual events and various communication channels and as an advocate for the sector. It is the leading voice for higher music education in Europe.

Testimonial

"AEC is constantly innovating and reflecting on the future. I believe it is a fantastic opportunity to imagine the future together at the European level, to reflect, to understand how we can learn from each other in a spirit of great respect and open-mindedness."

Gretchen AMUSSEN, Conservatoire National de Musique et de Danse de Paris, France

GENERAL INFORMATION

Field: (Higher Music) Education/Culture

Date of creation: 1953

No. and type of members: 290

AEC active members (254) are conservatoires, academies or universities of music, Musikhochschule or other equivalent institutions, mostly situated in the European Higher Education Area. AEC associate members (36) are either higher music education institutions outside Europe or other types of organisations having a connection to training for the music profession.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

Through its project "Strengthening Music in Society", AEC will focus on six strands:

1. Increasing the impact of music and of higher music education institutions in society;
2. Promoting diversity, identity and inclusiveness;
3. Further developing the entrepreneurial mind-set of musicians;
4. Further promoting internationalisation;
5. Shaping the musicians of tomorrow through innovative learning and teaching;
6. Improving teacher education in the digital age. This last strand will be fully coordinated by AEC's partner organization the European Music School Union (EMU).

The work in each strand will be carried out by a dedicated group of experts who will conduct surveys and research (e.g. on the integration of 'diverse cultures' in the training of musicians in Europe and on innovative practices in learning and teaching), develop online toolkits (e.g. an advocacy toolkit for AEC members), produce publications (e.g. a handbook on how to integrate entrepreneurship in music education training) and organise workshops and events (e.g. AEC 2020 Congress on Societal Impact and Audience Engagement).



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EJN

Europe Jazz Network

WHO WE ARE

The Europe Jazz Network (EJN) was created in 1987 as a Europe-wide association of promoters specialising in creative music, contemporary jazz and improvised music. Currently the EJN includes 120 member organisations (festivals, clubs and concert venues, independent promoters, national and regional support organisations) in 35 countries.

The EJN exists to support the identity and diversity of jazz in Europe and to broaden awareness of this area of music for culture and education. It aims to increase the exchange of knowledge and experience between professionals in the jazz sector and to encourage the development of international exchanges, special projects, and collaborations between producers and artists both within and outside Europe.

Testimonial

"The EJN provides an exemplary model of the power of creative networks, of the commitment of organisations and individuals to work creatively to address common problems and jazz's ability to stimulate conversations and encourage innovation in everyday life."

Professor Tony WHYTON, Birmingham City University

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The main objectives of the EJN are to act as a hub for artistic collaborations between cultural players, reach out to new audiences (in particular youngsters and marginalised communities), advocate for the sector, empower professionals, craft new tools for today's cultural players (including new digital approaches), and to lead by example, particularly in identifying new models of working with communities and encouraging debate around gender balance and other forms of discrimination through resources, training and the adoption of a manifesto.

The EJN's main activities will include the annual European Jazz Conference, the EJN Awards for Adventurous Programming and Social Inclusion, the organisation of Artistic Exchange Platform meetings, the development of new digital tools and toolkits, seminars and workshops on social inclusion, gender balance and jazz for young people, research into mobility opportunities for artists, a Staff Exchange programme, and a mentoring programme for young artistic curators.



GENERAL INFORMATION

Field: Creative music, jazz and improvised music

Date of creation: 1987

No. and type of members: 120

120 members from 35 countries (October 2017), festivals, clubs, venues, national and regional support organisations.

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ECA-EC

European Choral Association – Europa Cantat



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OUR 2017-2020 CREATIVE EUROPE PROJECTS

The project "Upgrade – Connect – Reach out: Raising Awareness for Collective Singing in Europe" was built on the 2014-2017 strategy with the following 5 strategic objectives: strengthen the network / facilitate peer-to-peer approach / invest in capacity-building and training / reach out / raise awareness.

Developed in cooperation with members, the project aims at strengthening the network and its membership, connecting to other players in the field of collective singing as well as reaching out to people who do not sing (yet) and promoting the value of European cooperation.

Concretely the association will offer capacity building, develop new (digital) tools, support the internationalisation of activities, involve more (professional) individuals, increase cooperation within and outside the sector and enlarge the geographical scope of the network. The project will also include a campaign on the benefits of singing based on research.

WHO WE ARE

ECA-EC is a network of organisations, choirs and individuals in the field of collective singing in Europe. Through its membership, it directly represents more than 2.5 million singers, conductors, composers and managers in over 40 European countries and reaches out to more than 37 million people in continental Europe who are active in the field of collective singing.

The European Choral Association – Europa Cantat is the result of a merger between two European choral associations in 2011.

Since 1955, the association's aims have been to foster cooperation and mutual understanding between cultures, nations and individuals across social and political borders, to promote collective singing as a tool for education and community building, and to represent the interests of the singing community.

Testimonial

"It (collective singing) has a strong power, it creates nearness and confidence. People are often separated and live in competition with each other. Therefore it is extremely important to sing in a group."

Nena, German singer, when asked what is special about collective singing. General-Anzeiger, Matthias Hendorf, 30/1/16.



GENERAL INFORMATION

Field: Collective Singing

Date of creation: 1960 (informally) and 1963 (formally)/2011 (merger of 2 associations)

No. and type of members:

Over 60 national and regional organisations in 30 European countries plus Israel (choir associations, conductors' associations and others dealing with collective singing / choral music), as well as several hundred choirs (mostly amateur choirs, a few professional choirs), individuals and family members (conductors, composers, singers and managers).

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▶ European Choral Association – Europa Cantat



ECSA

European Composer and Songwriter Alliance



WHO WE ARE

The ECSA is a network of over 30 000 songwriters and composers in Europe that speaks on behalf of creators of art and classical, popular and audiovisual music. The network's core mission is to defend and promote the rights of music authors with the objective of improving their social and economic conditions.

ECSA also acts as the 'authors' voice' on copyright policies in the music industry and promotes legislation for fairer pay and a more sustainable, diverse music ecosystem. The network works closely with like-minded organisations and has established partnerships with music creator groups in North-America, Africa, Asia and South America.



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OUR 2017-2020 CREATIVE EUROPE PROJECTS

Our public events include the Creators Conference, a unique moment of artistic and professional exchanges which enables music creators to share their experiences with their European peers and high-level policy makers. Each year, we also organise the European Film Music Day in Cannes, which features different experts coming from all over Europe and beyond, addressing key issues for audiovisual composers.

In addition, ECSA's activities also include projects supporting the transnational mobility of authors and the circulation of diverse European musical works. The European Contemporary Composers Orchestra, for instance, is dedicated to performing and promoting contemporary art music and reaching new audiences. It operates as a network of active ensembles, orchestras and young professionals, supporting a creative dialogue between composers and performers.

The Capacity Triangle consists of workshops specifically tailored to the needs of creators with the goal of strengthening their entrepreneurial and digital capacities. Last but not least, the "Camille Awards" provide the opportunity to celebrate and reward composers of exceptional film music.

GENERAL INFORMATION

Field: Music, performing arts, music industry and EU affairs

Date of creation: 4 March 2007, Madrid

No. and type of members:

59 Member organisations

30 000 individual composers and songwriters

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REMA

Réseau Européen de Musique Ancienne - European Early Music Network



OUR 2017-2020 CREATIVE EUROPE PROJECTS

REMA is engaged in the rediscovery and promotion of European musical heritage through the dissemination of ideas and research. The network intends to support the artistic development of member organisations and the early music sector throughout Europe in general, taking the geographical diversity of the field as a major asset. This support will facilitate the highest musical and artistic quality. REMA aims to shape the future of early music by stimulating cooperation between the various stakeholders and thereby help them to join voices. In order to reach these goals, REMA is promoting conferences for its members, the European Day of Early Music, the Early Music Award, a showcase for young artists, an online early music radio station and the European Early Music Summit in 2020.

WHO WE ARE

REMA is the only representative network for early music in Europe. Its main aim is to act as a network for its members and to encourage the exchange of knowledge, information and co-operation in the field of early music. The network was created in Ambronay in 2000 and represents 86 active organisations across 20 European countries which each aim to promote and raise the profile of early music.



GENERAL INFORMATION

Field: Early Music

Date of creation: 2000

No. and type of members: 86

Type of members: festivals, concert halls, cultural centres.

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REMA/EU Early Music Network's Videos

Early music day 21st March: <http://earlymusicday.eu>

EMC

European Music Council



European
Music Council

A Regional Group of the
International Music Council

WHO WE ARE

The European Music Council (EMC) is a non-profit organisation dedicated to the development and promotion of all genres and types of music in Europe. It advocates access to music for all and for freedom of musical expression across Europe. As part of the International Music Council (IMC), the EMC strategies and actions are based on the 5 IMC music rights.

The EMC network comprises music organisations involved in the fields of music education, creation, performance, participation, production and heritage. As a membership organisation, it provides real value to its members through the analysis of policy developments and the formulation of policy statements, capacity building and knowledge exchange as well as networking opportunities within and beyond the music sector on an international platform.

Testimonial

"I have just seen your European Agenda for Music, a wonderful document, not only in its content but also in its presentation. It could be inspirational, I think (and hope), to Australian musical people."

Richard LETTS, former IMC President,
Director „Music Trust“, Australia

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The EMC connects music organisations from various European countries and backgrounds with each other through its diverse communication tools (printed publications, newsletters, social media, website). The organisation also opens up to music networks and stakeholders which are not part of the EMC membership through its initiative the European Agenda for Music.

The EMC will also offer young cultural operators an insight into working at the European level via its fellowship programme. Through this the organisation hopes to promote good working relationships between partners which will lead to further European cooperation in the future.

The EMC will participate in music fairs, forums, workshops and meetings which will form the basis for its discussions with political institutions at the EU, national and local level.

The EMC workshops, webinars and conferences will tackle current challenges for the music sector and bring together up to 300 participants in a different European city each year. In September 2019, the EMC will celebrate the 6th World Forum on Music together with IMC's 70th Anniversary in Paris.



GENERAL INFORMATION

Field: Music

Date of creation: 1972

No. and type of members: 75

- 75 direct members

- National music councils, European and international music networks, national/specialised organisations

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JM International

JMI

Jeunesses Musicales International

WHO WE ARE

The JMI is a global network of NGOs that provides opportunities for young people and children to develop through music across all boundaries. The network works for and with youth, on harnessing the power of music to bridge social, geographical styles and cultural divides and on creating an international platform for intercultural dialogue and acceptance.

The network was founded in Brussels in 1945 as an international NGO in order to bring young people together to overcome divisions created by the two World Wars. Today the JMI has 63 members in over 50 countries worldwide with 38,000 local activities outreaching to over 7 million young people.

Testimonial

"I really enjoyed my time at Ethno, it was an extremely valuable experience that we'll all remember for the rest of our lives. It let us discover not only the cultures and individualities of other musicians, but also something within ourselves. And every individual affected by open spirit and good values will eventually affect many others."

Polina DJUSEMBEYVA (participant)

GENERAL INFORMATION

Field: Music & Youth

Date of creation: 17 July 1945

No. and type of members: 63

Type of members: local/national/international entities working with music and youth.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The JMI aims to become an open, competitive and sustainable network based on learning with a platform that engages local organisations and with networks and operators that are actively contributing to the socio-economic and cultural development of society.

The JMI will focus on four long-term global objectives:

- Connect - expand geographically and horizontally;
- Empower - an open source platform for meeting, exchanging and learning;
- Awake - making people aware of the organisation's assets and the unique power of music;
- Sustain - providing new evidence based business models of engaging new programmes, new funding and new partnerships across sectors.

The network's activities will include: membership study visits, training and learning events, workshops and conferences, a staff exchange program, digital tools, awareness raising campaigns, monitoring and evaluation. Crosscutting issues will include: young audience development, migrant integration, cultural heritage and gender equality.



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Jeunesses Musicales International (JMI)

JM International

Live DMA

European Network for Music Venues and Festivals



LIVE
DMA

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WHO WE ARE

Live DMA is a European non-governmental network working to support and promote the conditions of the live music sector. Live DMA is by nature an international collaboration network based on shared visions and values. Since its foundation the exchange of best practices and experiences has been the pivot of the network's existence.

Music venues and festivals are one of the main providers for talent development in Europe. From local band support to renowned stages, these are the social places where people can meet and enjoy a large range of diverse artists. Venues and festivals have an important place in neighbourhoods in both rural and urban areas. They are open to diversity, have a strong impact on local economies, they increase the attractiveness of cities and they encourage a high level of volunteering.

Testimonial

"Live DMA is a fantastic place to share and gain knowledge, exchange ideas and get inspiration from fellow European colleagues. We have common challenges that we together are in a better position to solve."

Anders TANGEN, co-president

OUR 2017-2020 CREATIVE EUROPE PROJECTS

Live Style Europe (LSE) is a building capacity programme that aims to empower music venues and festivals, as well as regional and national live music umbrella associations by providing them with the skills and tools to adapt to the evolutions of the live music sector. The LSE strives to structure the live music sector and to enhance the visibility of music venues all over Europe.

In order to achieve its goals, Live DMA focuses on collaborative actions such as peer-to-peer learning, exchanges at the European level between its members and partners and on producing a communication strategy.

The 6 activities of the LSE include: building a resource platform about regulation and best practises, holding a seminar on methodology to help music venue associations across Europe, organising thematic working groups for members, data collection (The Survey), an Indie venues campaign and holding one event: the Open Club Day.



GENERAL INFORMATION

Field:

Live DMA is active in the field of popular music (pop, rock, hip-hop, electro, jazz, world...) The network forms a collective voice that works on European challenges and aims to highlight the substantial cultural and social work of live music professionals.

Date of creation: October 2012

No. and type of members: 18

Live DMA now gathers 19 members in 15 countries, representing over 3000 live music venues, clubs and festivals.

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CULTURAL HERITAGE AND MUSEUMS



Europa Nostra

Europa Nostra



OUR 2017-2020 CREATIVE EUROPE PROJECTS

Europa Nostra's new network project "Sharing Heritage – Sharing Values" will use the momentum of the 2018 European Year of Cultural Heritage to demonstrate to an even wider audience that cultural heritage counts for Europe. The project aims to promote the inclusive and cohesive concept of "sharing heritage" as a vital tool to stimulate citizens to re-engage with the European project on the basis of shared values.

The project will focus on 5 specific areas: civil society in action, south east Europe, funding for heritage, heritage in a global perspective and heritage and the arts. Europa Nostra's 4-year action plan comprises 7 interrelated key activities including an annual European Heritage Congress, the coordination of the European Heritage Alliance 3.3, providing networking platforms for heritage organisations and foundations, campaigning through the 7 Most Endangered programme and organising various capacity building and communication activities.



WHO WE ARE

Europa Nostra is the pan-European federation of heritage NGOs supported by a wide network of public and private stakeholders, including private individuals and companies. The federation also has partnerships with various European and international organisations and is committed to safeguarding and promoting Europe's cultural and natural heritage.

The federation contributes to the definition and implementation of European strategies and policies related to cultural heritage. It celebrates excellence and promotes achievements in heritage through the EU Prize for Cultural Heritage and Europa Nostra Awards. It also campaigns to save Europe's endangered monuments, sites and landscapes and runs the 7 Most Endangered Programme in partnership with the EIB Institute.

Europa Nostra holds a major European Heritage Congress (each year in a different city) and issues publications dedicated to relevant heritage topics.

Testimonial

"In the light of so many challenges and also many threats Europe and the entire European project are facing today, we strongly believe that our culture and our cultural heritage constitute a strategic resource with a cohesive force for Europe."

Maestro PLÁCIDO DOMINGO, President of Europa Nostra

GENERAL INFORMATION

Field: Cultural heritage

Date of creation: 1963

No. and type of members: 247

247 Member Organisations, 119 Associate Organisations and over 1,000 Individual Members covering 41 countries in Europe and 5 countries outside Europe with a combined membership of over 6 million people.

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ERIH

European Route of Industrial Heritage



European
Route
of Industrial
Heritage

www.erih.net

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The network's main objectives are to create European links for industrial heritage, celebrate the 2018 European Year of Cultural Heritage by addressing young people and children as well as develop measurable benefits for ERIH members and other cultural stakeholders in Europe.

The network's contribution to the 2018 EYCH included the "WORK-it-OUT", a Europe wide dance event that took place on 1st May 2018 and 2019.

Other activities include "Change with an impact", a travelling exhibition, "European Industrial Heritage, how to tell the international story?", a brochure telling the story of European industrialisation, the twinning of sites (a partner programme for sites), succession planning (a programme to preserve and transfer special industrial heritage skills to the next generation), and to have the European Academy of Industrial Heritage to provide a list of universities which offer studies linked to industrial heritage.

In May 2019, ERIH became a certified Cultural Route of the Council of Europe.

Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



WHO WE ARE

The ERIH is showcasing industrial heritage among a fascinating network of European cultural centres.

The age of industrialisation left its mark all over Europe. It shaped landscapes, influenced day-to-day life and following its demise large monuments remain as testimonies to this significant era.

Pounding steam engines, deafening factories, the fate of working people and everyday working life during Europe's Industrial Revolution is being brought back to life and staged in industrial monuments and museums all over Europe.

Cultural, leisure and tourist attractions in 1,800 former industrial sites in 47 countries will offer one of the most comprehensive information portals on European industrial heritage.

Testimonial

"Industrial heritage has become a platform for presenting the culture of the 21st century in the Western World. The ERIH network presents industrial heritage sites throughout Europe. Not only are they monuments of the industrial age but they are also museums and lively, attractive venues for exhibitions, performances and festivals and have thus become magnets for visitors."

Prof. Dr. Meinrad Maria GREWENIG, Site Voelklingen Ironworks,
ERIH President

GENERAL INFORMATION

Field: Industrial Heritage

Date of creation: Network 2003, Registered association since August 2008

No. and type of members: 300

Type of members: industrial heritage sites, museums, public authorities, tourism organisations, regional and local organisations, cultural associations, individuals.



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FRH

Future for Religious Heritage



WHO WE ARE

Future for Religious Heritage (FRH) is the only European network bringing people and organisations together that wish to save, protect and promote Europe's religious heritage. The network is a not-for-profit association, non-religious and is open to all organisations. The FRH provides a Europe-wide platform for cooperation, exchange of ideas and knowledge. Since its founding, it has played an important role in raising awareness, advocacy work and strengthening the religious heritage sector both on a European and global level. In the past years the FRH has contributed to the professionalisation and sustainability of religious heritage and related sectors by gathering data on needs and knowledge gaps, collecting best practices, providing opportunities for knowledge sharing and the development of toolkits.

Testimonial

"All over Europe, our shared culture of tangible and intangible religious heritage needs to be safeguarded for future generations to enjoy."

Olivier DE ROHAN, FRH President

GENERAL INFORMATION

Field: Cultural heritage

Date of creation: 29 September 2011

No. and type of members: 148

Not-for-profit sector organisations, national and regional networks, universities, religious organisations, businesses, individuals, local and national governments in Europe and beyond.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

FRH aims to promote Europe's religious heritage and to create awareness about the significant threats it currently faces. Through the development of online tools, 2 bi-annual conferences and meetings with members across Europe, the network will offer an international exchange platform for grass-roots actors.

Inspired by the Olympic Flame in Athens, the network launched the 'Torch Initiative', a European treasure box full of personal stories on religious heritage. The torch traveled all around Europe during the European Year of Cultural Heritage 2018, stopping in 9 different countries, where it collected personal letters and memories from prominent members of the international community but also from European citizens themselves.

In October 2018 FRH held its Biennial Conference in Paris, with 200 participants from 24 countries and 65 organisations, bringing together experts from the field of religious and cultural heritage, academics, representatives from EU institutions and representatives from public and private institutions. In June 2019 the network co-organised the international conference 'Religious heritage in a diverse Europe' in Groningen, The Netherlands.



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▶ FRH - Future for Religious Heritage

👤 FRH_Future for Religious Heritage



NEMO

Network of European Museum Organisations

Network of European Museum Organisations

OUR 2017-2020 CREATIVE EUROPE PROJECTS

In 2018, NEMO launched the museum advocacy scheme Political Internships in Museums. So far EESC President Luca Jahier and MEP and member of the CULT committee Julie Ward have participated in the programme.

NEMO's European Museum Conference 2019 will focus on museums' ability to help achieve the Sustainable Development Goals (SDGs) and be part of creating a better future. "Museums 2030 – Sharing recipes for a better future" takes place from 7-10 November 2019 in Tartu, Estonia.

Throughout the period, NEMO will offer a number of trainings to its members and non-members. The network also organises free webinars on topics relevant for museum professionals. NEMO also contributes to the European museum sector by regularly publishing publications. In the recently published "Museums out of the Box – The crossover impact of museums", the reader gets to learn about museums' many positive effects on other sectors. The most recent research of the NEMO Working Group LEM – The Learning Museum can be found in the report "Engaging Visitors in Natural History Museums".

WHO WE ARE

The Network of European Museum Organisations (NEMO) is a network of national museum organisations and similar bodies representing the museum community of the member states of the Council of Europe. Together, NEMO's members speak for over 30,000 museums across Europe.

The network ensures that museums are an integral part of European life by promoting their work and value to policy makers, by providing museums with information and through networking opportunities for co-operation.

NEMO puts forward the cause of museums by advocating at the EU level. The network shares information about current and prospective EU policies, initiatives and funding opportunities to support museums internationally. Through a number of trainings, NEMO also aims at professionalising and strengthening the capacity of the museum sector in Europe.

The network focuses on four key strategic areas and two transversal themes that it considers important for the museum sector; collection value, social value, educational value and economic value as well as digitalised museums and professional development.



© Sara Herrländer

GENERAL INFORMATION

Field: Museums

Date of creation: 1992

No. and type of members: 103

- 31 full members (bodies responsible for museums at national level)
- 30 network members (umbrella organisations representing more than 2 museums)
- 42 individual members (museums, interest groups, service organisations for museums)

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▶ NEMO - Network of European Museum Organisations

THEATRE DANCE CIRCUS



EDN

European Dancehouse Network

E D N

European
Dancehouse
Network

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OUR 2017-2020 CREATIVE EUROPE PROJECTS

The EDN will develop a model of support involving three priority strands: strengthening professional practice, enhancing public engagement and progressing the network.

Carte Blanche will be a mechanism for dancehouse staff to visit other partners in Europe on a come-and-see basis, around 20 ateliers will help provide a deeper practical and theoretical knowledge of relevant themes, one forum a year will explore different ways of organising dialogue between members, artists, audiences and external experts and the EDN will investigate long term collaborations in North America, Asia-Pacific and Balkan countries.

During the period 2017-2021 the EDN will encourage the creative entrepreneurship of independent dance makers by adding to the know-how on artistic working strategies and methodologies to confront cultural, political and economic challenges, sharing data and information to develop new interest groups and by advocating for dance at the highest political level.



DON GNU - Human In Balance (co-production Bora Bora, Aarhus, Denmark). Photo © Christoffer Brekne

WHO WE ARE

The EDN is a network for trust and collaboration between European dancehouses sharing a common vision for the development of dance art across borders.

Dancehouses have facilities for dance production, research and presentation, support for professional choreographers and dancers and a public mandate for independent artistic management. In parallel to their annual programmes, dancehouses organise activities for learning and participation and regularly engage with dance and related issues at a local and international level.

All members of the European Dancehouse Network collaborate to promote the idea of a diverse Europe, strengthen the relevance of dance and secure a sustainable future for the dance sector.

Testimonial

"The idea of developing a dancehouse is not only about infrastructure, a building. It is necessary for the change of dance as a unique art form -respectful and supportive for many different ways of approaching it."

Bertram MÜLLER (EDN first President and current Honorary Member)

GENERAL INFORMATION

Field: Contemporary dance

Date of creation: 2009

No. and type of members: Over 40

Type of members: Dancehouses

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Circostrada

European Network for Circus Arts and Street Arts



OUR 2017-2020 CREATIVE EUROPE PROJECTS

Through its new programme of activities, Circostrada aims to provide the structure for sustainable projects, enable widespread behavioural change, and strengthen relations between key players in the two fields.

The network is therefore working towards facilitating information exchange, peer learning, skills building, disseminating resources, and making tools accessible to all. It is focussed on promoting intercultural dialogue, launching joint initiatives with other networks, designing innovative solutions as well as gathering intelligence to align common actions in these sectors.

Circostrada will implement the following activities: meetings with colleagues in the Mediterranean region, plenary sessions and tailored workshops for members and key stakeholders, research trips to Asia, Africa and South America, FRESH events in connection with public policy maker's seminars, LABs to experiment and try out new ideas, manifold digital resources and publications, a new CIRCOSTRADATA portal and several networking activities.

WHO WE ARE

Since its creation in 2003, Circostrada has been working to support, develop and structure the fields of circus and street arts in Europe and beyond. With more than 100 members from over 30 countries, the network is helping to build a sustainable future for these sectors by empowering cultural players through research, professional exchanges, advocacy, capacity building and information.

Going forward, Circostrada aims to provide a dynamic and collaborative network for professionals and stakeholders to meet, share good practices, set up projects, and reflect on the development of circus and street arts at a global level. The network's mission is to provide and disseminate key resources to better document these sectors, develop advocacy tools to increase their recognition, stimulate links between the academic and professional fields to strengthen professional integration, and foster their incorporation into public policies at the European level.

Testimonial

"Art forms that cross cultures, communities, languages, social barriers, economic backgrounds - everyone can appreciate circus and street arts no matter what your background or social influences are, or your country of origin. It's irrelevant. Street Arts and Circus are borderless."

Lucy MEDLYCOTT, ISACS Network, during FRESH CIRCUS#3



© Pierre Morel, «Compagnie Defracto - Dystonie»

GENERAL INFORMATION

Field: Circus and street arts

Date of creation: 2003

No. and type of members: 120

Type of members: performance and residency spaces, resource/information centres, umbrella organisations, development agencies, festivals, networks.

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ETC

European Theatre Convention



OUR 2017-2020 CREATIVE EUROPE PROJECTS

“ENGAGE” is the ETC’s ground-breaking four-year project to champion, foster and develop theatre suitable for a fast-changing world and shifting audience needs. This includes both how one can create stories in the digital age for live performing arts in Europe and beyond, how one can empower artists and creative professionals, audiences and communities and, finally, empower theatres and the wider creative sector.

The five pillars of the ENGAGE programme are: critical thinking through theatre, participatory theatre, theatre in the digital age, a professional development programme for theatre-makers and empowering the ETC network for growth and sustainability.

ENGAGE features a number of diverse activities including “On Stage 2018 - a European festival of the performing arts” as part of the 2018 European Year of Cultural Heritage, the “Our Stage Festival” of participatory theatre in 2019, the “Young Europe III” documentary-based theatre festival in 2020, a new artists’ residency for theatre directors and the development of a central database for theatre professionals.



WHO WE ARE

With more than 40 members from over 20 European countries, the European Theatre Convention is Europe’s largest network of public theatres. The ETC actively promotes artistic collaboration between its member theatres whether by devising innovative new projects or by supporting the creative international cooperation processes between members in areas like participatory theatre, youth engagement and new digital initiatives in theatre.

The ETC offers its members an international networking community, including access to ETC performance and staff exchange programmes, artist residencies, professional development programmes and twice yearly international conferences.

The network is a leading voice for the needs and concerns of the theatre community at all levels of government. It promotes the visibility of the theatre sector at European and international levels and represents its members in European cultural partnerships.



Photo: © Dag Jenssen

GENERAL INFORMATION

Field: European public-funded theatres

Date of creation: 1988

No. and type of members:

- 34 Full Member Theatres

- 4 Associate Members

- 2 Honorary Members

In 22 countries

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📌 European Theatre Convention

Once long time ago



FEST

Federation for European Storytelling

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OUR 2017-2020 CREATIVE EUROPE PROJECTS

FEST promotes and supports local storytelling initiatives such as festivals, training sessions, workshops, conferences and performances organised by its members across Europe. Through these, FEST adds a European dimension to these events, offers international mobility to artists and helps to share and spread expertise.

In the coming years, special attention will go to initiatives and activities promoting storytelling as an intangible oral heritage (stories, local legends etc.) and as a tool for the disclosure and dissemination of heritage, in a narrative approach to interpreting heritage. FEST will also support co-creative initiatives with other performing arts like music, visual art and digital art, and will engage in existing European initiatives such as European Cultural Capitals.

The network will also engage in sharing European good practices for training, in curriculum development and in making links with formal education.

WHO WE ARE

The Federation for European Storytelling (FEST) is a European network of organisations and associations active in the field of storytelling.

Storytelling is an ancient art, a primeval art, the basis of all communication, imagination and creativity. Everyone has a story to tell. FEST wants to enhance the visibility and the recognition of storytelling as a performing art. The network contributes to a European approach to the professional development of storytellers and the use of storytelling techniques in different sectors of society: community work, work with immigrants and refugees, the socio-cultural sector, education and heritage.

The network also works to encourage more European storytelling events and to foster transnational cooperation in this sector.



GENERAL INFORMATION

Field: Storytelling as a performing art

Date of creation: 2012

No. and type of members:

76 member organisations in 25 countries: professional storytelling associations, festival organisers, storytelling training centres, universities.

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▶ FEST

IETM

International network for contemporary performing arts



International network for contemporary performing arts

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OUR 2017-2020 CREATIVE EUROPE PROJECT

The project "Performing Arts in (a world in) Transition II (PAT II)" will include activities to reinforce the sector's capacity to face today's challenges. The project aims at facilitating the mobility of artists and art works, cross-border collaborations and knowledge exchange both in and outside Europe.

The project will include an inclusion strategy to support the sector's efforts to diversify organisations and audiences as well as support social integration. The network's meetings are the portal to international collaboration and provide capacity building, intercultural dialogue and exposure to best practices and artistic creations.

A special part of the project will be dedicated to strengthening the professional capacities of the sector: IETM Campus and the staff exchange programme. PAT II will include the development of several toolkits, mappings and a series of publications on how art is engaged in important projects of today.

WHO WE ARE

The International network for contemporary performing arts (IETM) is a network with over 500 performing arts organisations and individual members working in the contemporary performing arts worldwide. IETM advocates for the value of the arts and culture in a changing world and empowers performing arts professionals through access to international connections, knowledge and a dynamic forum for exchange.



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GENERAL INFORMATION

Field: Theatre, dance, circus, music-theatre, new interdisciplinary art forms: performance, installation, film and video, new writing.

Activities: producing, presenting, programming, providing residencies, research, documentation, creation, training.

Date of creation: 1981

No. and type of members: 500

cultural spaces, festivals, theatres, companies, producers, independent curators, research and resource centres, universities, institutional bodies.

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🌐 IETM international network for contemporary performing arts

🗣 IETM



ARCHITECTURE AND DESIGN



ACE

Architects' Council of Europe



ARCHITECTS' COUNCIL OF EUROPE
CONSEIL DES ARCHITECTES D'EUROPE

WHO WE ARE

The Architects' Council of Europe (ACE) is the representative organisation for architectural professionals at the European level and speaks on their behalf with a single voice.

It currently consists of 45 member organisations including representative regulatory and professional bodies in all EU member states, accession countries, Switzerland and Norway. Through its members, the ACE represents the interests of 562,000 architects from 31 countries in Europe.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The project "Connecting Architects in Europe" aims to help architects to face current challenges such as intra-EU mobility, increasing non-EU competition, adapting to digital technologies, and up-skilling.

ACE aims to reinforce the sector's capacity through the following objectives: strengthening the ACE network and increasing collaboration between member organisations, improving the transnational mobility of European architects, enabling European architects to strengthen their professional and business skills, and collecting contextual data on the architectural profession.

In order to achieve these objectives, ACE's key activities will include the organisation of conferences (with webstreaming) and CPD modules, the creation of new pages on the ACE website, assisting EU mobility, issuing publications, and conducting a number of studies.



Centar Zamet, Rijeka (Croatia), Arch: Studio 3LHD, Photo: © Damir Fabijanic

GENERAL INFORMATION

Field: Representative organisation for the architectural profession in Europe

Date of creation: 1990

No. and type of members: 45

45 member organisations including regulatory and professional representative bodies in the EU, representing 562,000 Architects across Europe.

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🌐 Architects' Council of Europe (ACE-CAE)

ADCE

Art Directors Club of Europe



WHO WE ARE

The Art Directors Club of Europe (ADCE) is a not-for-profit association based in Barcelona and is comprised of a network of 22 professional clubs and associations of graphic design and advertising from 21 European countries.

Founded in 1990, the ADCE strives to foster excellence in graphic design and advertising creativity at a European level. The association represents more than 5,000 professionals from the field and internationally promotes the best local works through its annual European awards.

By organizing activities that evaluate, promote and educate, the ADCE aims to improve the professional skills of its members and provide a common space for the exchange of information related to the visual communication sector.

Testimonial

"I strongly feel that ADCE and its member organisations should be at the forefront of championing a society where we work as Europeans."

Ami HASAN, President of the ADCE

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The project "Empowering the European Design and Creative Communication Industry" aims to raise the standards of the work, skills and competences of European creative professionals and provide them with a common "space" to meet, discuss and train.

The ADCE will also lead on the research, development and testing of new business models for individuals and organisations in the creative industries to better perform in current global markets.

In order to achieve these objectives, ADCE's key activities will include the organisation of the European Creativity Festival, the dissemination of innovative works through the ADCE Best of Design and Advertising Awards, the travelling exhibition and winner talks, the development of the 'Creative Incubator' and the Rising Stars Educational Program as well as the promotion of young talent through the Creative Express, Greatness Challenge and High Potentials programmes.



GENERAL INFORMATION

Field: Graphic Design, Advertising and Visual Communication

Date of creation: 1990

No. and type of members:

More than 5000 professional art directors, graphic designers and advertising creatives from 22 member clubs.

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🌐 ADCE Art Directors Club in Europe

MULTI- DISCIPLINARY



AMATEO



European Network for active participation in cultural activities

WHO WE ARE

AMATEO is the multi-disciplinary European organisation that serves and promotes active creative participation in the voluntary and amateur arts. Founded in 2008, it includes 32 national and regional umbrella organisations and associations connected to a broad network of regional and local associations in all art disciplines.

The participatory arts are a vital aspect of civic life across the EU: approximately 38% of EU citizens are creators or performers of artistic activities. A large number of voluntary, paid staff and artists are employed in associations providing arts-based activities.

AMATEO sees active participation in the arts as a core value for a free and open society as enshrined in Article 27 of the Universal Declaration of Human Rights. Active participation empowers individuals to freely express themselves and promotes cultural cohesion, social inclusion and active citizenship.

Testimonial

"When European citizens engage and participate in culture, it serves to broaden their horizons. It provides a sense of interconnectedness and promotes mutual respect for the differences that unite us. It is my firm belief that this kind of European identity is needed now more than ever."

Hedy d'Ancona, former Minister of Culture in The Netherlands

GENERAL INFORMATION

Field: Voluntary/participatory/amateur arts – all arts disciplines

Date of creation: 2008

No. and type of members: 44
32 members, national and regional umbrellas and associations.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The aim of the 4-year project 'Arts Takes Part' is to encourage national and regional associations, including local networks from the participatory arts sector, to operate transnationally and at a European level.

This project will include training and courses and the creation of a platform to share multilateral pilot work and exchange knowledge. The launch of the annual AMATEO award is also intended to raise the profile of the participatory arts and show the significant impact creative participation has on people's lives.

In March 2018, a 4-day workshop called Connect will take place in the Netherlands for creative young people and organisations working in the field of performing arts with the aim of establishing a link with young people that are hard to reach.

In year 2 the focus will be on reaching out to marginalised social groups such as the elderly, ethnic minorities and migrants.

Throughout this period, AMATEO will carry out and publish research on the amateur arts as well as create e-learning courses and materials such as videos for new members, with the aim of holding an amateur arts week.



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CAE

Culture Action Europe


 The logo for Culture Action Europe, featuring the words 'culture', 'ACTION', and 'europe' in a stacked, sans-serif font. 'ACTION' is in a larger, bold font and is contained within a white arrow pointing to the right.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The future of Europe and our societies is being created now. Culture can positively contribute to its success. Culture Action Europe initiates a number of activities that include cross-sectoral conferences and workshops, online debates and offline high level panels. CAE explores, aggregates and disseminates cross-sectoral knowledge, building the capacity of cultural operators and advocating for a better cultural policy for EU citizens and the cultural sector. We foster cross-sectoral exchange amongst cultural networks and operators at a European level to encourage transnational cooperation. The organisation advocates for the value and values of culture for society, institutions and organisations in and beyond the cultural sector. On a local level, CAE encourages cities to develop inclusive and sustainable cultural policies and helps to foster closer collaboration between local authorities and cultural stakeholders.

WHO WE ARE

Culture Action Europe (CAE) is the major European network of cultural networks, organisations, artists, activists, academics and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture, from the performing arts to literature, the visual arts, design and cross-arts initiatives, to community centres and activist groups.

CAE believes in the value and values of culture and its contribution to the development of sustainable and inclusive societies.

Our mission is to advocate the arts and culture as a fundamental building block of the common future of Europe and beyond. Our network enables us to research the multiple natures of cultural practices, to interact and mediate in order to ease effective policy-level communications and to share our collective knowledge and expertise.

We dream of a time when culture is central to inclusive, plural, open and sharing societies.

Testimonial

"We believe that culture must be put at the heart of public debate and decision making. CAE therefore strives to organise thought-provoking transnational exchanges across and beyond the cultural sectors on topics that our societies shall deal with today and in the future in Europe."

Robert MANCHIN, President



GENERAL INFORMATION

Field: Cross-arts/Cultural advocacy

Date of creation: 1995

No. and type of members: 150

European and national cultural networks, cultural institutes and organisations, research organisations and individual members.

Membership categories:

- Active and supporting members (organisations, networks): 105
- Individual members: 45

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EFA

European Festivals Associations



EUROPEAN
FESTIVALS
ASSOCIATION

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WHO WE ARE

EFA is a membership community of and for art festivals set up by festival makers to enhance international contacts, collaborate and undertake training and peer-to-peer knowledge exchange throughout the year.

EFA's main role is to connect festival makers in order to inform, inspire and enrich the festival landscape. It wants to bring to life a community for festival makers that serves as a pool of peers to ask each other for advice, co-produce and get fresh ideas across borders. In this respect, the EFA is a festivals' service provider - the oldest cultural network of European festivals! It was established to bridge the distance between organisations in order to enrich festivals' artistic scope and their organisational opportunities.

Testimonial

"Culture is all the dreams and labour tending towards forging humanity. Culture requests a paradoxical pact: diversity must be the principle of unity, taking stock of differences is necessary not to divide, but to enrich culture even more."

Denis DE ROUGEMONT, Founder and first President of EFA, 1948

GENERAL INFORMATION

Field: Arts Festivals

Date of creation: 1952

No. and type of members:

68 individual festivals, 15 national festivals associations, and networks representing an additional 1380 festivals.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The RISE 2 project aims to build an engaged, cross-generational, multidisciplinary, cross-sectorial community through ongoing activities like the Festival Knowledge Center, the Festival Places Portraits videos and the EFA Festival in Focus interviews. The Culture Commissioner Round Table takes place annually as does the Arts Festivals Summit (April 2018, Ljubljana | April 2019, Lisbon | April 2020, Galway). Events specifically aimed at young professionals include Ateliers for Young Festival Managers and Production Managers and workshops on European legislation with Pearle. To encourage cooperation in the community EFA will work with the Future Heritage Ambassadors, the In Situ Insight delegations to festivals and the Arts Festivals Council. The focus will go from the human capital at the center of festivals, their connection with audiences and places and culminates with connecting festivals with artists to build dialogue, empowerment and empathy. It's on the basis of long term engagement that the EFA will have a long term impact on society.

**Arts Festivals
Summit 2020**
Galway 27-29 APRIL
Ireland

Hosted by the Association
of Irish Festivals & Events

EUROPEAN FESTIVALS ASSOCIATION

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EUNIC

EU National Institutes for Culture

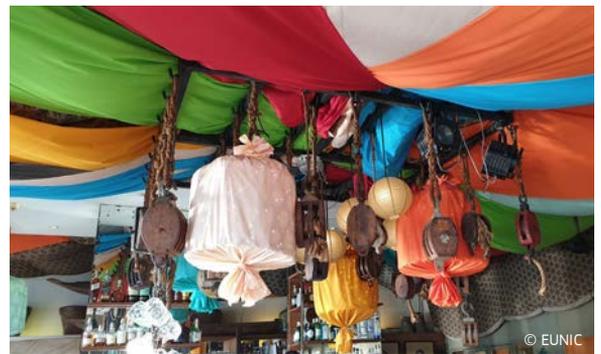


OUR 2017-2020 CREATIVE EUROPE PROJECTS

The Crossroads for Culture - Building a European Cultural Relations Sector project aims to build the European cultural relations sector by strengthening EUNIC and its partners' capacity for policy development, strategic partnership and the effective and efficient delivery of cultural programmes and international cultural relations.

The project will focus on four key actions: enhanced coordination of EU cultural policy and strategy, capacity building activities for cultural and creative operators, the implementation of collaborative strategies (inside and outside the EU) and developing skills, competencies and know-how for the cultural relations sector by creating a common framework for training and professional development as well as the tools for monitoring and evaluating the impact of cultural relations.

Confirmed activities include: policy and research studies, cultural relations forums, capacity building meetings, an e-learning platform, staff mobility schemes, scoping visits and the development of practical toolkits for cultural relations professionals and cultural operators.



WHO WE ARE

EUNIC is the network of European national institutes of culture and national bodies engaged in cultural and related activities beyond their national borders. The network brings together organisations from all EU member states and adds value through its network of clusters – a collaboration of platforms in over 100 countries around the world. It also promotes cultural diversity and cultural dialogue and advocates for a stronger role for culture in public policies and in external relations both at a European and international level. By pooling together the resources and expertise of its members and carrying out joint work on common areas of interest, the network participates in the development and implementation of European cultural policy, particularly the delivery of the new strategic approach to EU international cultural relations.

The network delivers collaborative transnational projects connecting culture and society in the fields of arts, languages, youth, education, science, society, intercultural dialogue and development.

Testimonial

"If EUNIC did not exist, you would want to invent it."

Richard HIGGOTT

Enhancing the EU's International Cultural Relations:
The Prospects and Limits of Cultural Diplomacy Paper

GENERAL INFORMATION

Field: Cultural Relations/Cultural Diplomacy

Date of creation: 2006

No. and type of members: 36

36 Member Organisations, National Institutes for Culture, other national bodies, based in a Member State of the European Union engaged in cultural and related activities beyond their national borders.

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ENCC

European Network of Cultural Centres



WHO WE ARE

The ENCC represents a large range of local cultural centres in rural, urban and metropolitan areas. It supports networking between cultural centres on all levels and contributes to building bridges between cultural workers. All members believe that arts and culture contribute to civic engagement and to both individual and collective development in society. The network currently represents over 3,000 cultural centres with more than 15,000 employees, thousands of volunteers and 40 million visitors per year in at least 15 countries.

Testimonial

"This exchange helped me to develop intercultural competencies, to prepare international projects, build up a professional network and exchange good practices."

T. MAES on BECC 2017

OUR 2017-2020 CREATIVE EUROPE PROJECTS

The ENCC believes that the cultural and creative sector has a key role to play in fostering an open, diverse, democratic and innovative Europe. The network is central to this work at a micro level in Europe and beyond.

The network's objectives are to support, empower and professionalise workers in cultural centres, to foster cooperation and innovation in the European cultural and socio-cultural sectors, to collect and evaluate relevant data with a focus on mobility and participation, and to increase the diversity and visibility of the network.

The ENCC's flagship programmes are centred on capacity building and innovation (BECC mobility programme, Travelling Academy peer-to-peer training and Incubator – innovation), interconnecting with new partners (Working Groups on Rural Areas and Regional development with ECOCs and Social Inclusion, Antennas and cooperation with other European Networks), and advocating for the role of cultural centres in a democratic and sustainably developed Europe (Shortcut Europe conferences).



GENERAL INFORMATION

Field: Arts, Culture, Education, Social inclusion

Date of creation: 1994

No. and type of members: 40

40 members including 12 national networks representing about 3000 cultural centres

Type of members: national, regional or local networks of cultural centers. Cultural organisations, university institutions and individuals may join ENCC as associated members.

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ENCATC



The European network on cultural management and policy

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The network is working on the development of new ideas and capacity building opportunities at the intersection of culture and education, and internationalisation and education. It is also working on the promotion and fostering of European humanistic values. Its programme is built around key annual ENCATC events such as the Congress on Cultural Management and Policy, the International Study Tour, the Academy on Culture in External Relations, the Policy Debate, the Capacity Building Days and Youth in Action Day. The network will also organise additional intensive learning and networking events such as the ENCATC Breakfasts for professional development and the ENCATC Cultural Happy Hours. In addition, annual publications of the *ENCATC Journal of Cultural Management and Policy* and the *ENCATC Book Series on Cultural Management and Cultural Policy Education* will disseminate cutting-edge research, mobilising the sector to lead with new ideas, research and practices.

WHO WE ARE

ENCATC is the only European network on cultural management and policy. Founded in 1992, it now has more than 100 members in over 40 countries and represents all disciplines in arts and culture. The network is an official UNESCO partner NGO, has the status of an observer to the Steering Committee for Culture of the Council of Europe, and has the status of observing member of the EU inter-governmental reflection group "EU and Cultural Heritage".

ENCATC's mission is to stimulate the development of cultural management and cultural policy education by engaging and responding to new developments in politics, economics, societies and technology.

The network plays a crucial role in ensuring the sustainability and competitive strength of the cultural and creative sectors. Its members are directly responsible for the education of managers and operators, and for European citizens who will benefit from culture at the European, national and local levels.

Testimonial

"ENCATC's recommendation and support were instrumental in helping our research team gaining a joint PhD-funding on Cities, culture and mega events in Paris and Athens between MRTE/AGORA (Cergy-Pontoise) and Panteion University. Many thanks to the team which continues to accompany us for the extension of the project!"

Cécile DOUSTALY, University of Cergy-Pontoise, France.



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GENERAL INFORMATION

Field: Education and Culture

Date of creation: 1992

No. and type of members: 137

137 members (Higher Education Institutions, training centres, research centres, cultural organisations and institutions, public authorities).

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EUROZINE

Network of European Cultural Journals



WHO WE ARE

Eurozine is a not-for-profit organisation located in Vienna, Austria. The organisation brings together European cultural journals linking 79 partner journals and 13 associated publications and institutions in 35 countries.

The network facilitates communication and exchange of knowledge between its partners. In 1998, the organisation was formally established and the online magazine Eurozine www.eurozine.com was launched. The online magazine publishes outstanding articles from partner journals with some translations into the main European languages thus offering a Europe-wide overview of themes and discussions for international readership.

The Eurozine office is responsible for maintaining the network and editing the online magazine. It is supported by its Editorial Board as well as an Advisory Board.



OUR 2017-2020 CREATIVE EUROPE PROJECTS

Eurozine will intensify and develop its activities to strengthen European cultural journals. This will include the publishing of articles and translations online to further internationalise the journals' audiences and their work as well as have the network's editors collaborate in participative publishing formats.

Eurozine's webinars, workshops and specialised newsletters will create a community of practice within which cultural editors can share expertise on economic, editorial and technological issues such as audience development. The programme activities will also include the introduction of advocacy measures and pioneering scientific research in the sector of cultural journals in Europe.

The annual conference will continue to be a flagship activity of Eurozine and bring together over 100 journalists for three days of panel discussions and workshops. The European meetings of cultural journals will be co-organised with local network partners in European cities such as Vienna in 2018.



GENERAL INFORMATION

Field: Culture / Journalism

Date of creation: 1983/1998

No. and type of members: 79

79 partner journals and 13 associated publications and institutions in 35 countries.

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IMZ



IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

International Music and Media Centre

WHO WE ARE

The International Music and Media Centre (IMZ) is dedicated to the preservation and promotion of the performing arts through audiovisual media. Founded under the aegis of UNESCO in 1961 it has since established the largest business network for the performing arts, film and cultural TV content industry worldwide. The network connects more than 150 member organisations active at the intersection of performing arts and media. Members include major European and international players like: BBC, ARTE, ZDF, NHK, Unitel, C Major, EuroArts, Metropolitan Opera New York, the Vienna State Opera, Berlin Phil and the London Symphony Orchestra.

The IMZ is committed to the business promotion of its members by connecting producers with co-producers, financiers, buyers or distributors; providing networking and pitching opportunities and by advancing the future of cultural film through young talent promotion and audience development.

Testimonial

"Linking the world's stages with audiovisual media does not only preserve performing arts and provide broad access to cultural content for everyone, the resulting music and dance films also constitute a distinct art form. It is hence our crucial mission to ensure the viability of this specialised sector."

Katharina JESCHKE, Secretary General

GENERAL INFORMATION

Field: Performing Arts in Audiovisual Media

Date of creation: 1961

No. and type of members: 150

150 Member Organisations including film production companies, public and private broadcasters, distributors, streaming and on demand platforms, music labels, performing arts organisations, festivals, educational institutions and creative entrepreneurs and artists.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

Market Access and Network

The IMZ hosts the Avant Première Music and Media Market Berlin, the annual trade fair for cultural TV content. It is the largest marketplace and B2B event for the performing arts in audiovisual media, connecting 550 international experts.

Professionalisation

While the IMZ Academy is an initiative to support young talent and foster knowledge transfer and peer learning, the pitching sessions connect potential partners and provide development opportunities for projects and ideas.

Audience Development

More than 260,000 visitors attended Music Film Festivals programmed by the IMZ in 2017 alone, of which 40% were self-reported newcomers to cultural performances. Since the festival and free admission encourage attendance, the IMZ will be expanding its programming activities.

Innovation

While innovation is embedded in all activities, the IMZ specifically engages in showcasing innovative technologies for the arts and spearheads working groups on platforms, copyrights and new business models.



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🌐 IMZ International Music + Media Centre

▶ IMZ International Music + Media Centre

TEH

Trans Europe Halles



TRANS
EUROPE
HALLES

WHO WE ARE

Trans Europe Halles is a European network of cultural centres initiated by citizens and artists. The network has been at the forefront of repurposing Europe's industrial buildings for arts, culture and activism since 1983. TEH's mission is to facilitate the sustainable development of civil-society initiated cultural and creative organisations based in repurposed spaces, by connecting and supporting them. The network envisions an equal, free and inclusive society where culture, arts and creativity have a transformative power.



Testimonial

"Strengthening the sustainable development of European non-governmental cultural centres."

TEH Executive Committee

GENERAL INFORMATION

Field: Civil society-initiated cultural centres

Date of creation: 1983

No. and type of members: 118

Type of members: members, associates.

OUR 2017-2020 CREATIVE EUROPE PROJECTS

Through the project "Factories of Imagination: Investing in Cultural Change Makers", TEH is addressing the lack of means for professional development and international peer-to-peer learning between non-governmental cultural centres. To achieve this, TEH will start by mapping out cultural centres initiated by civil society around Europe in order to identify and connect the different actors in this fragmented sector. TEH will then organise 8 meetings to offer training courses on Business Models and Organisational Development, support 14 emergent cultural centres and launch a cultural leadership programme to help bring together aspiring leaders around Europe. TEH will also focus more on promoting and facilitating international cooperation throughout the project. Four rounds of staff exchange programmes are planned to increase mobility between TEH members. Project labs and thematic hubs established during meetings will help stimulate collaboration within the network, thus enabling cultural players to internationalise their careers and activities.



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EUROPEAN COMMISSION, EACEA AND CREATIVE EUROPE DESKS

Creative Europe: Who's who?

The **European Commission's** Directorate-General for Education, Youth, Sport and Culture (DG EAC) defines the overall policy framework and the annual work programme for Creative Europe. It directly manages some of the programme's flagship initiatives such as the European Capitals of Culture and the EU Cultural Prizes.

For more information:

<https://ec.europa.eu/programmes/creative-europe>

The **Education, Audiovisual and Culture Executive Agency (EACEA)** is responsible for the management of the main funding mechanisms of the Creative Europe culture programme: support to Cooperation Projects, European Networks, European Platforms and Literary Translation.

For more information:

<https://eacea.ec.europa.eu>

The **Creative Europe Desks** are the gateway to the EU Creative Europe Programme. They are established in all the participating countries: the EU Member States, Iceland, and Norway, as well as some of the EU's neighbouring countries. They provide free information and guidance on how to access funding opportunities under the Creative Europe Programme, regular updates on audiovisual and culture-related issues at European level, and networking support and partner-finding.

To find a Creative Europe desk:

https://ec.europa.eu/programmes/creative-europe/contact_en

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OPEN DATA FROM THE EU

The EU Open Data Portal (<http://data.europa.eu/euodp/en/data>) provides access to datasets from the EU. Data can be downloaded and reused for free, for both commercial and non-commercial purposes.

Creative Europe Networks

**28 pan-European organisations connecting
and strengthening Europe's cultural sectors**

Creative Europe is the European Commission's framework programme for supporting the culture and audio-visual sectors for the period 2014-2020.

In this publication you will find information on the 28 pan-European Networks supported by Creative Europe. Individual factsheets demonstrate how these networks help European organisations and professionals to develop their skills, internationalise their careers and contribute to the competitiveness of the European culture and creative sectors.

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