



**The "Culture and Creation in Transitions" study.  
Ecology, digital, participation, cultural venues  
evolutions: Professions, organizations, and skills are  
changing: What initial education and professional  
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**Full Paper Lucie Marinier**

**TITLE:** The "Culture and Creation in Transitions" study. Ecology, digital, participation, cultural venues evolutions: Professions, organizations, and skills are changing : What initial education and professional training needs?

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**Autobiography:** Lucie Marinier is a professor at CNAM. She leads the chair of culture and creation engineering chair and is in charge of the Ecological Transitions School project. She has in addition over 25 years of experience as a cultural engineer, public cultural policies manager, and cultural venues and museums administrator or director. Her research focuses on cultural engineering, culture and ecology, art in public spaces, and missions of museums. She is a member of the LIRSA laboratory (Interdisciplinary Research Laboratory in Action Sciences).

**ABSTRACT:**

The paper presents the study "Culture and Creation in Transitions", conducted within the framework of the French government's Future Investment Plan on "Skills and Future Professions" in 2023. The project brought together a unique consortium of academics and professional cultural organizations. The study looked into the professions of museums, visual arts, design, arts and crafts, digital visual arts, and local cultural engineering and policies. It investigates their evolution in response to ecological transitions, digital transformations, the emergence of cultural rights, and the evolution of cultural venues and spaces (increasing of online culture, projects in public space, new missions for institutions, third places). It aims to highlight the resulting skill and training needs and leads to a comprehensive set of recommendations for initial education et executive/professional training.

**Keywords:** Culture, Ecology, Digital, Professions, Training

## COMMUNICATION TEXT:

### 1. Presentation

I am Lucie Marinier a professor at the CNAM, where I hold the new Chair in for culture and creation engineering.

In addition, I have previously held many positions in the public cultural sector. I have served as director or administrator of numerous cultural institutions, including museums and multidisciplinary venues such as Le Musée d'Art Moderne de la Ville de Paris and Le Carreau du Temple, a now well-known third place venue.

Additionally, I served as director of cultural affairs for a city of 80,000 inhabitants. For the City of Paris I successively was responsible for the artistic education and performing arts policies, the culture and ecology plan, the cultural policy axes in favor of gender equality and diversity, and several art in the public space programs. I've also worked on issues of cultural urban planning, third-places cultural venues and the relationship between cultural public policy and the economy. In addition, I had the privilege of serving as a cousselor to Bertrand Delanoë, Mayor of Paris, for a period of five years.

These experiences are important in my research position which focuses on culture and ecology, art in public spaces and museum organizations.

The main research topics of the Cnam chair are ecology and culture, the transformation of cultural professions and organizations, particularly in the museum and art in the public space sectors and art in public spaces

#### Communication subject :

The purpose of this research was to observe the evolution of some artistic and cultural organizations in the context of four mutations: **ecological crises, new digital evolutions, new requirements for public participation, and new cultural spaces development.**

We focused on **museums, contemporary art, design art, and craft fields.** We sought to determine whether and how these organizations change in response to these mutation and if so which new professional skills and training are needed in response.

#### Consortium

The study "Culture and Creation in Transitions" was conducted by a consortium comprising HESAM University, CNAM, University Paris 1 Panthéon-Sorbonne, the fashion, arts and craft, and design Campus, and several cultural and professional training operators.

It is also worth noting that from the outset, more than forty cultural institutions, art institutions, professional networks, and universities agreed to participate as active partners in the study,

providing data and examples. The Paris region and the south of France are the two principal regions in terms of the number of cultural institutions and professionals even if it is a national study

### **Context : France 2030 Future Investment Plan**

The study is part of the **fourth France 2030 Future Investment Plan**, which is led by the French government.

The objective of this plan is to facilitate the commitment of economic actors in some of priority investment sectors, including cultural industries but also sustainable mobility and agriculture, new energies, and so forth.

In this plan, there is a call for projects in the area of "Skills and Future Professions - Diagnostic Component."

This call for project represented a valuable opportunity for me to conduct a **preliminary study that could serve as a foundation for the research and the building of training programs** of the new chair.

### **Sectors**

The study focuses on the museum, visual arts (including plastic and digital creation), applied arts (design and crafts), and cultural engineering sectors in France, with a particular emphasis on their relationship to territorial and urban issues.

**Three key motivations guided the choice to investigate these sectors in particular.**

- Firstly, **these ecosystems are linked to exhibition** professions and those of plastic and visual creation.
- Secondly, **these sectors are becoming increasingly intertwined**, with artists, designers, museographers, craftspeople, urban cultural project managers, and others, facing shared economic and skill-related challenges.
- Finally, **these sectors have traditionally been less studied than the performing arts or Creative and Cultural Industries** (such as cinema or book industry).

One of the reason is they are **not organized into professional branches**. In France, professional branches are formed by companies engaged in the same economic activity, with collective agreements between employee and employer unions. The branches are responsible for a multitude of missions. Among them the financing of professional training and the study of the evolution of employment and skills needs.

The lack of studies in this area is also attributable to the fact that organizations and professionals in these sectors are comprised of a **heterogeneous population**, including public entities, private foundations, nonprofit associations, and independent workers.

### **Four interacting mutations**

Our study, in particular, identifies four key transformations:

- The first transformation is **ecological issues**, which 3 facets :
  - The emergence and evolution of **artistic content** related to ecological issues.
  - The concept of eco-responsibility which includes also **production, dissemination, and broadcasting** of artistic works and exhibitions.
  - The fact that the cultural sector has (or is seen as having to play) a **role for raising awareness of ecological issues within society**.
- The second transformation is the impact of **new digital revolutions**. These transformations include the use of digital means for creation, online dissemination and broadcasting, but also digital mediation to the public.
- The third transformation concerns the **evolution of cultural spaces, institutions and venues**.
  - With the development of projects in **public spaces**, both outdoor and indoor.
  - The fact that **cultural institutions' missions and activities are evolving** to introduce living spaces, conviviality, food, education, shops, maker spaces and so on.
  - It also concerns the growth of **cultural projects in third places**, particularly artistic third places.
  - Obviously we have to mention **the explosion of online cultural creation, but above all on line art consummation** and its articulation with physical, in real life cultural practices.
- The fourth transformation is the **emergence of new issues related to diversity, cultural rights, and public participation**. This has the effect of challenging the positions of domination and artistic freedom, held by programmers and artists.

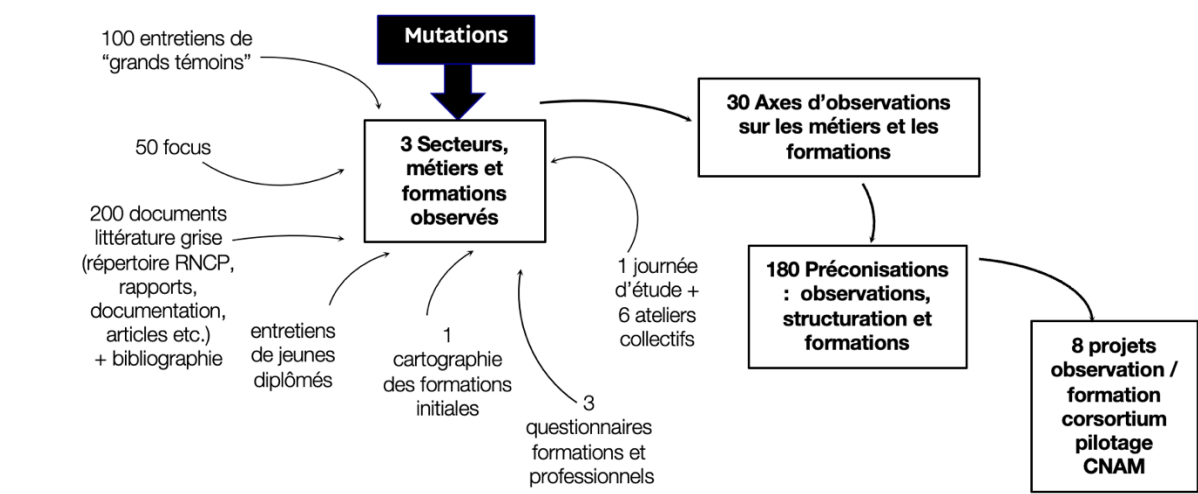
## Methodology

A very big data set was compiled, comprising approximately 200 official reports. More than 100 interviews were conducted, and a study day was organized, with over 200 attendees. A mapping of the initial cultural engineering training programs, conducted by the University of Paris 1 Panthéon-Sorbonne, was produced, as well as a survey disseminated through professional networks. Finally, we conducted a detailed analysis of approximately fifty projects, structures, or training programs that exemplified the transformations under study.

We decided to observe **together cultural engineers** (producers, technicians, administrators, audience or development managers, state and local civil servants in charge of cultural affairs, consultants, etc.) **with artists** (especially plastic artists), creators (design and crafts) and with curators **and people in charge of programming**, to see how they interact.

Additionally, we focused our attention on the **directors of visual arts venues**, such as art centers, who must **possess both artistic engineering and managing skills**. The objective was to either verify or refute the hypothesis that the transformations under study have a **particular impact on the relationship between creation and engineering**, specifically in the areas of production, administration, management, and mediation.

# Méthodologie



## Study results

The initial hypothesis, confirmed throughout the study, was that these transformations change organizations, professions, skills, and the socio-economic position of actors.

### 1. Under-Observed and Monitored Sectors:

First of all, the study confirmed that the visual arts, museums, and applied arts sectors are **under-observed and under-monitored** in comparison to other art sectors, such as cinema and performing arts. We discovered noted, and it surprised us, a real **lack of observation frameworks at the local and national level by public services** (for instance a very important lack of data about museum professions except for curators).

### 2. Increasing Hybridity

The transitions affect the modes of creation, production, and appropriation of culture, art, and heritage, they **are hybridizing**. More and more projects are mixing design and visual arts or combine arts and life sciences. Public cultural venues that host design or urbanism projects. Artists are also producers or teachers.

Additionally, there has been a shift in the boundaries between domains of the "unique" work (contemporary art, museums) and those of creative and cultural industries (such as video or digital creation) or between heritage and museum works and "useful" creation (design, scenography, crafts).

Above all, it would appear that **projects should no longer be constructed in a linear manner.**

The traditional model of cultural organization implies a sequential process of creation then dissemination. The creation phase is primarily concerned with the artistic process, whereas production and dissemination are viewed as a secondary, ancillary and less legitimate aspects of the creative process.

But nowadays, the ecological transition for instance, implies reconciling artistic discourse on the climate crisis with the real carbon impact of the work of art production. We can't any longer disconnect them. Similarly, it's impossible to have meaningful public participation if it only comes at the end of the process. Same for digital creation : the technic has to be part of the creation phase.

**The need for cultural engineers to master artistic issues and for creators to master engineering methods is obvious.**

Therefore, transitions also reinforce a number of skill needs, often expressed in interviews, in the areas of **management**, **creative issues**, and the mastery of new **evaluation**, measurement or impact calculation tools.

There is also an **evolution in the socio-economic position of cultural professionals regarding organizations and institutions with new phenomena:**

- **Increasing and more formally assumed multi-activity**, for economic reasons but also by choice, notably artists who are also producers, teachers, designers (Bureau, Perrenoud, Shapiro, 2023);
- **More and more independent workers** are around institutions<sup>1</sup> and more **artistic collective organization** emerge;
- The development of **new professions** related to cultural urbanism, immersive exhibitions, making skills third places, or sustainability issues.
- The visual arts, and even more so the applied arts (crafts and design), have never been more attractive in initial higher education. We can also observe new collaborations developing between artists, curators, designers, cultural engineers, producers, etc.

Transitions also reinforce a number of skill needs, often expressed in interviews, in the areas of management, psychosocial risk prevention, leadership, change management, creative issues, and the mastery of new evaluation, measurement or impact calculation tools.

### **3. Evolution of Values, Public Policies, and Organizations that imply dealing with conflicting directives**

The third observation is the **evolution of values, public policies, and organizations that imply dealing with conflicting directives.**

The cultural sector was particularly **shaken by the covid crisis**. This period has allowed for new digital cultural offerings and practices, or the strengthening of existing ones, as well as the raising of awareness of ecological issues. The goal of greater diversity among audiences and

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<sup>1</sup> « Eclairage - Le nombre de non-salariés dans les activités culturelles a presque doublé entre 2007 et 2016" PP 91-102 Insee - Emploi et revenu des indépendants, édition 2020

professionals is also increasingly present. However, the debate about whether art and culture are "essential" or not has left a lasting impact.

In museums, art centers and local authorities in charge of cultural policies, **many positions remain nowadays vacant**, especially in support functions. This is really a new phenomena. The crisis may have contributed to **undermining the "vocational" the "passion" model of cultural professions** (Dubois, 2013).

**Cultural policies**, especially at the territorial level, seem change. Many interviewees mentioned the end of the consensus in many cities on the relevance of an autonomous cultural policy and support (Dubois et al., 2012).

The emergence of new concepts, new missions and new values (especially for museums) implies **contradictory directives** such as:

The cultural institutions have to :

- Create, produce and disseminate more **while** reducing costs and environmental impact;
- Develop digital and innovative projects **while** ensuring public return to venues;
- Ensuring artistic and curatorial freedom **while** introducing public participation and involvement in creation projects and programming;
- Develop international creation **but** also promote local artists, etc.

Also, **public policies are increasingly moving towards project calls** (instead of regular subsidies), which allows new initiatives to emerge, but also creates considerable uncertainty about the sustainability of projects and the modalities of support for creation and dissemination.

All this requires new skills on the part of actors, which are not always compatible with the frequently observed situations of economic and **institutional insecurity for people, projects and organizations**.

### **Priority training topics to be developed**

Even if they do not all recognize themselves under common terms such as exhibition, art or creative and cultural industries, the professionals we interviewed more or less mentioned the same evolutions in their ecosystems and the same skills needs. A better organization of these sectors, but above it more visibility and more attention to training needs is a unanimous request.

The most frequently expressed needs during the study, in order of importance, are:

- **Ecology:** management of an eco-responsible strategy, legal and technical issues, eco art, new way of exhibit, public awareness, measurement and evaluation tools etc.
- **Management, human resources, psychosocial risks, change management.**
- **digital:** techniques, legal issues, new aesthetics.
- **Institutions and cultural venues and their evolutions:** third places, public space, cultural urbanism, territorial cultural engineering.



- **Care, artistic freedom, and cultural rights, diversity issues.**
- **Cultural and creative entrepreneurship, economic models of activities.**
- **Copyright, administrative management of artistic and creative production.**
- **Technical and building issues.**
- **And also, though to a lesser extent:** international openness, discoverability of contents, cooperation between art and research.

### **Main conclusions of the analysis we conducted about initial higher education and executive education of professional training :**

Regarding **professional training**, we are facing an **underuse of training**

For facing this mutations, training programs (as well as trainers) are lacking, even if the issues appear in programs, **they stay as awareness, not as real skills acquisitions**

Above that, the problem is that **these subjects have not yet stabilized:** methodologies, rules and best practices are still under construction. As a result, learning becomes obsolete very quickly. As far as I'm concerned, as a teacher, much of what I was teaching a year ago about ecology and and culture has become obsolete. We therefore need to invent new platforms, make resources available, and provide support and guidance.

**Methods of initial education** are evolving without always the necessary resources with project-based pedagogies, the mobilization of humanities and social sciences skills, co-design, the growing role of learners/students in knowledge production etc.

In parallel, there is a significant shift in **continuing and professional education**. Especially, **Operators are more and more mobilized** to produce transition contents. Professional networks are becoming more and more important actors for debate, data exchange and norm production but also training. In addition to traditional organizations (such as the International Council for Museums), new thematic groups are emerging (Arviva for ecology and performing arts, Tmnlab for digital and culture, Bla! for contemporary art mediation). Many of them are involved in training, without always being officially recognized as actors in this skill-building process. " and despite the fact that **the economic models don't really still exist for training**. The demand for **team training projects**, in the form of support training, is increasing. Finally, **self-training** is taking a central place.

All these changes raise questions about the **state recognition of new training programmes**. According to the new reform of vocational training, The official certification criteria made for industry is inappropriate for evaluating the efficiency of training proposals for the cultural sector. Indeed, museums and the visual arts represent small cohorts, professional integration with a low number of employees with regular income, and a high level of study for a low level of professional income.

One important discover of the study is that scientific **research** in the cultural and artistic sector and research through creation are booming and offer opportunities, even if controversies arise about research linked with creation methods (Talon-Hugon, 2021). Moreover, the themes of transitions and mutations addressed in the study were mentioned by many interviewees as requiring more applied research (e.g. PHD contracts in cultural organizations).

## **Several Recommendations of the study**

- **To promote Professional Sector organization and visibility :**
  - Identify structures in charge of financing training and observation for these professions ;
  - Launch or generalize/renew sectoral studies;
  - Establish an updated job reference framework by sector;
  - Create Organization of professional branches for museums, visual arts, and exhibition sectors.
- **To improve Initial Training:**
  - train teachers on digital, ecological transitions, cultural rights, legal-administrative issues concerning artists, cultural entrepreneurship, research initiation in artistic and creation training as well as engineering.
  - Hire more professionals in higher education
  - Ensure more diversity of teachings and recruitments in applying for art and crafts public schools
  - Increase support of research projects related to creation and cultural engineering.
  - Develop common training for students in engineering, art, or heritage.
  - Create technical training in the museum and visual arts sectors;
  - Create a continuing education right after graduation for artists, particularly on entrepreneurship and law issues;
  - Develop diplomas on exhibition professions, public art, ecological issues of museums and visual arts.
- **To improve Continuing Education:**
  - Train directors or leadership duos of cultural institutions on transition issues
  - Build common training for city civil servant in charge of art affairs and their deputy mayors about new cultural policy issues
  - Develop "Advisory Support" for structures and professional about ecological transition. Add themes of cultural rights and digital transitions
  - Make training funding, to institutions, companies, and their employees more visible
  - Inform all artist-authors about their right to training
  - List on each territory the companies and institutions already structured on these aspects, which can serve as network heads for training
  - Promote the validation of experience (VAE) and higher education validations (VES) especially between creation training and engineering training
  - Allocate part of grants, subsidies and budgets (artistic commissions, production aids, calls for projects, residencies) to training and building legal and economic models of supported projects

- Promote partnerships between national training or higher education structures, professional networks, expert networks, or cultural structures developing training projects
- develop very short online proposals with micro-certifications

### Slide 13 as a Conclusion and to open to next steps

The study "Culture and Creation in Transition" verified several hypotheses regarding the evolution of professions and organizations in the museum, visual, applied arts and cultural engineering professions. Let's quote the lack of organization and data on these professions, the increasing hybridization of professions, statuses and projects, the development of contradictory public injunctions and the evolution of public policies.

The study team, through its diversity, allowed the confrontation of university research methodology and applied professional study. This has led to a series of recommendations on which the members of the consortium rely, still within the framework of France 2030 and the call for the project "Skills and future professions", to propose several training projects. For example, the issue of training managers on change management and training artists and creators and their teachers on economic and legal issues are priorities. The extremely short timeframe given for the completion and submission of the project (9 months) caused great frustration and some observations could not be deepened. Therefore, the members of the consortium plan to continue this work on specific professions: technical directors, curators, designers, authors.

It could also be interesting to extend this study to other European countries in the future.

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